new HIT PARADER SONGS and STORIES

CDC 00045

50¢ JUNE '73

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MRS. JAMES TAYLOR is CARLY SIMON

4

LYRICS To The CHART HITS

DANIEL

LOVE TRAIN

I GOT ANTS IN MY PANTS PT. 1

LIVING TOGETHER, GROWING TOGETHER

ONE LESS SET OF FOOTSTEPS

DON'T LEAVE ME STARVIN' FOR YOUR LOVE

CONTROL OF ME

DO YOU BELIEVE

TODAY I STARTED LOVING YOU AGAIN

LOVE MUSIC

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LOVE IS WHAT YOU MAKE IT

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Hidden side of SONNY JAMES ◆ AL GREEN - Man At the Top

HIT PARADER MAY 1973

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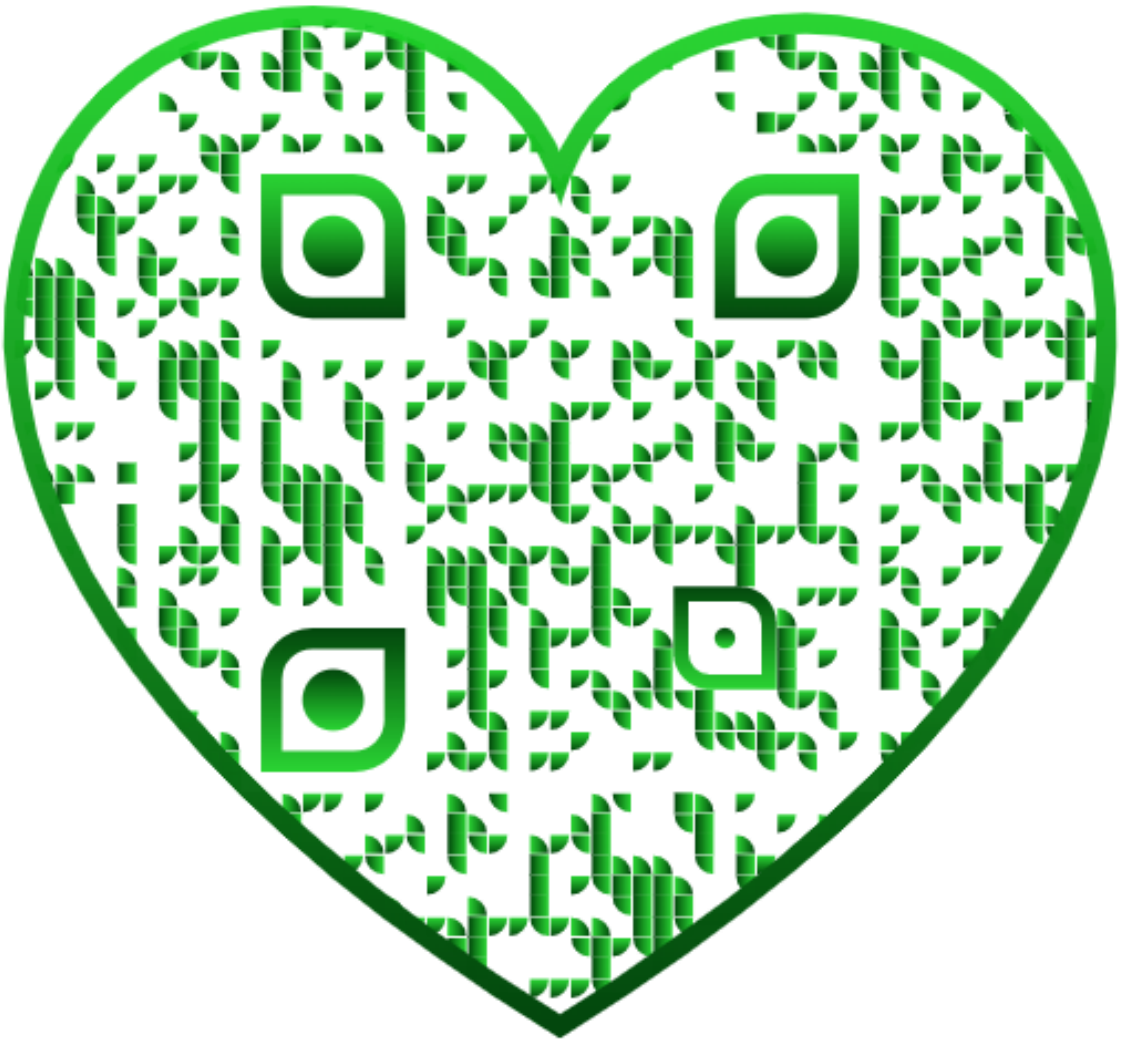

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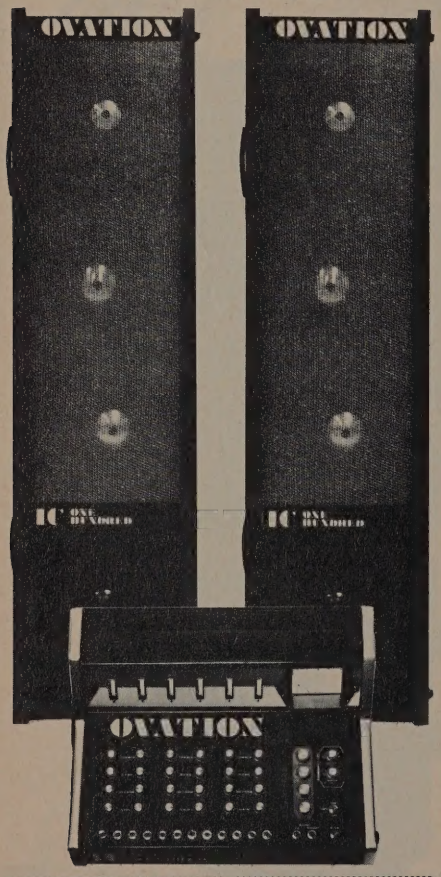

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NUMBER 107 JUNE, 1973

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19/DO YOU BELIEVE
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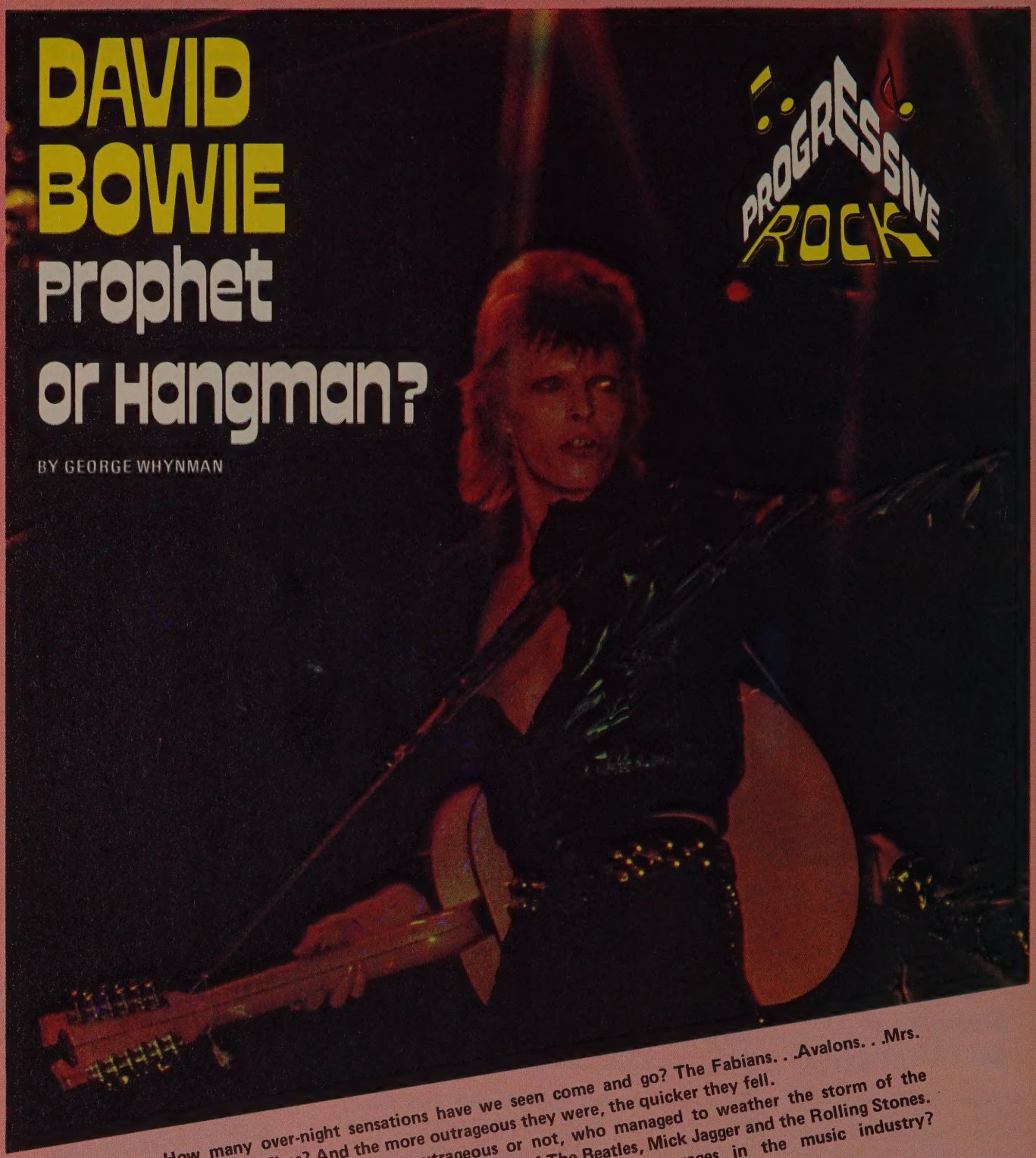
DAVID BOWIE prophet or Hangman?

BY GEORGE WHYNMAN

PROGRESSIVE ROCK



How many over-night sensations have we seen come and go? The Fabians. . .Avalons. . .Mrs. Millers. . .Tiny Tims? And the more outrageous they were, the quicker they fell.

Of course there were a few outrageous or not, who managed to weather the storm of the public's fickle taste. Little Richard, any and all of The Beatles, Mick Jagger and the Rolling Stones.

What must a performer have to survive the law of averages in the music industry? Willpower. . .ability to grow within one's own thing. . .endurance.

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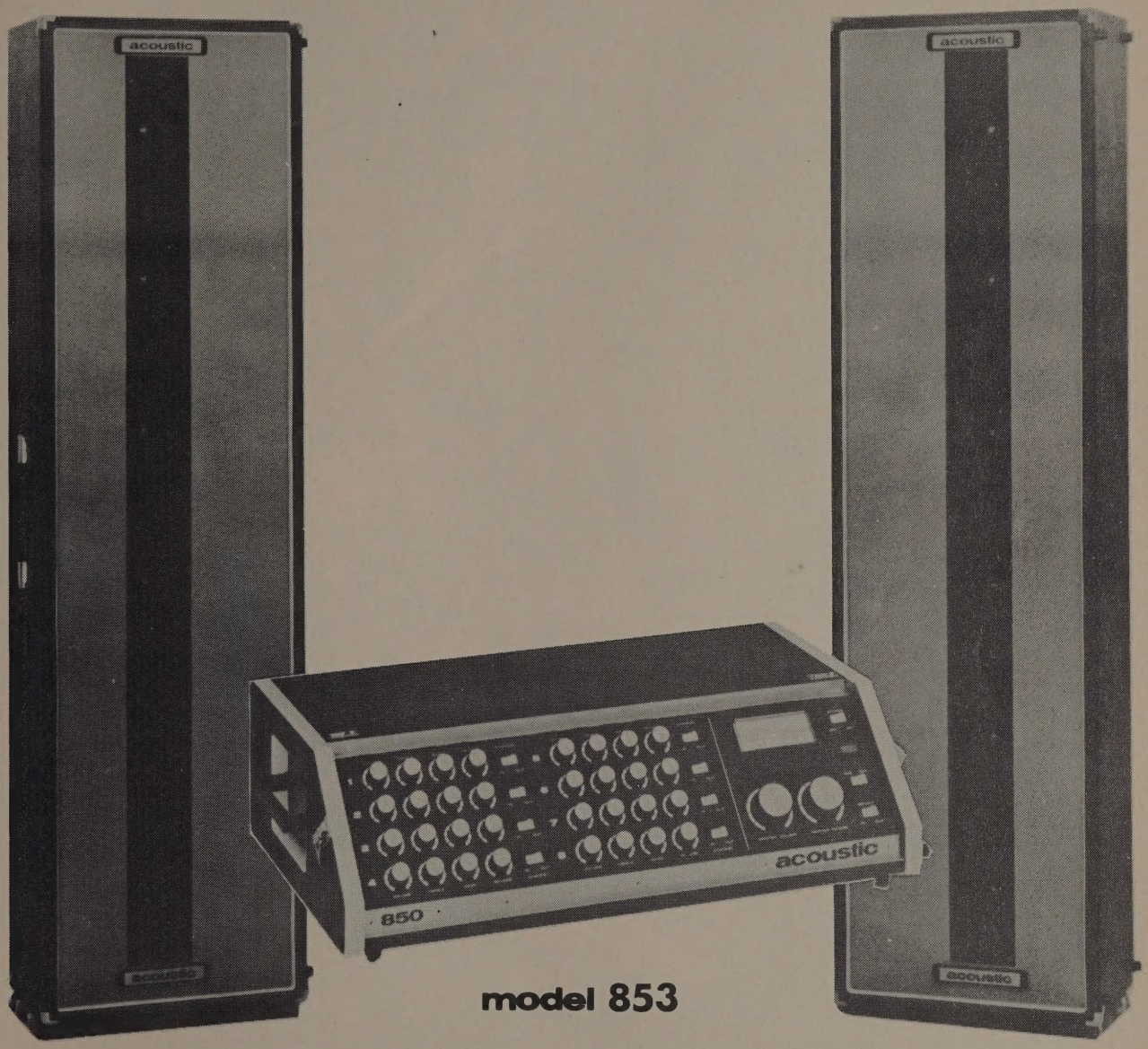

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The Strange Calling of LEON RUSSELL

Prophet Or Musician?

WE HAVE THE ANSWER

BY MARK DAVID SCHWARTZ

He comes on with his long, gray-white hair flying, like an Old Testament prophet—and his young, intense eyes blazing, like a New Testament Messiah. And even way back in the audience, there is an electricity and a fervor that make the whole performance seem like a religious experience.

There's no doubt in anyone's mind that when Leon Russell is on a stage—he's in control—maybe even of the souls of his entire audience for a while. He's the old spellbinder who's powers seem almost supernatural. And when he stops—right in the middle of a performance—to give a little sermon. . .well, that image of an old-fashioned, magical preacher man hypnotizing his church is even stronger.

When you're there, seeing it all, nothing seems very strange about it. It never occurs to you until afterward that you went in to see a show—and just about went to church instead. And you begin to wonder, right then and there, what Leon's calling really is. Is he the superb musician, wed to his art, that musicians themselves have known him to be years before the public ever heard of him? Or is music just a tool to put across a message for Leon, the way it has done for religionists and their messages from the dawn of man? Or is Leon just a smart cookie who's latched on to a smart theatrical gimmick he can sell very easily in these days of returning to very basic and emotional religion?

Leon's been accused of carrying his own "personal spotlight" with him at all times, a guy who'll do anything to call attention to himself. His act has been described as a "rock and roll circus," and Leon himself has always said he's felt that music should also be a "visual feast."

But is the preaching just part of the "feast?" Certainly, nobody could blame Leon for being "theatrical." That is part of the performing game—whatever the gig. And Leon is, indeed, a smart cookie when it comes to show business, because he has been in it for a very long time. True, for most of those years, he worked on the sidelines, playing for the greats in rock and roll. But you can learn an awful lot about show business and the gimmicks that keep a performer alive in front of an audience.

But you can also learn an awful lot about music and your own dedication to it. He was a musician's musician, and a guy making a lot of money as a studio man, with all the money he could use long before the public knew his name. And he could have very comfortably remained that. But Leon gave it all up and started from scratch—with nothing—when he decided his own music was more important to him.

The evolution of Leon Russell, superstar, was slow, sometimes

heartbreaking, but always steady. And little by little a following began to build up. And finally, with the release of "Leon Russell and the Asylum People," the numbers of folks who called themselves followers began to grow by leaps and bounds.

It was right about then, during personal appearances both in England and the United States, that people began noticing a very strange phenomenon. Each and every concert was characterized by an almost religious fervor emanating from the fans—and more importantly, perhaps, from his own group—six back-up singers and two grand pianos.

Oklahoma-born-and-bred Leon was no stranger to religious fervor. Maybe it wasn't his idea to begin with to have an audience react that way, but he knew what to do about it once they did. Not that he was insincere about it. He liked his Oklahoma up-bringing—liked it well enough to move back there, to a big ranch, once his musical future seemed assured. That's where he lives now, with his own recording studio and lots of rooms and houses for friends to stay in. Those rooms and houses are characteristic of Leon, an emotionally generous guy. And he's just as generous with his audiences. He can stay on stage for more than three and a half hours, and he really gives—which may be why that audience, entranced just naturally gives back. And when Leon stops in the middle, and invokes his fans to take whatever is most precious to them and give it to the person sitting next to them—they just naturally toss it up on stage to Leon.

In a sense, whatever control Leon exercises over his audience, he seems to deserve in terms of what he's willing to give them for the mere price of their tickets. And in part, his preaching is apparently sincere—for he, himself, practices the generosity he preaches. But his ability to entrance and control does seem a little scary at times.

It can be argued that the leader of any musical group must exert a large amount of control over his group if they are to function well as a unit. However, Russell's "Svengali" appeal seems to transcend the ordinary leader-follower relationship. If it were simply a matter of his control only extending to those who work for him it would be less difficult to understand. The incredible aspect of Russell is that his dominance is so extraordinary, that his audience and listeners become as willing to follow as his group. He takes them where he wants them to go. And there seems to be little or no choice involved in the matter.

Aside from his own personal magnetism, he is one of the most talented musicians in the industry. A composer and lyricist, he is also an expert arranger for his own work and for others. His influence can be easily detected in much of Joe Cocker. It is Russell, the man himself, who manages to mesmerize so many people. During his concerts, his subtle. . .yet heavy rap. . .evokes as much response as his music.

The music itself is expertly executed. However, it is no more profound than much of the music being produced today. His songs are simple in both subject and expression. The themes are universal, sometimes sentimental, but always tasteful. His latest release, "Carney," on his own Shelter label, is one of the best produced albums of the past few years. The majority of the cuts on the album have the potential of becoming "standards," in due time, of course.

Maybe it is Leon's combination of musical talent and personal magnetism that make him the only candidate in the musical field that can fill the void left by the Beatles. There have been no superstars since them really—with the exception of Leon coming right up there on the inside track. He seems, like them, to be able to exert some sort of philosophical influence as well as a musical one. He is someone we somehow feel we can listen to, which makes him a life and as well as musical force.

Whether or not he has calculated such a tremendous avenue of operation is unimportant. The possibility remains that Leon could have the ability of one human being to exert his "thing" on large masses of people and for good.

How far-reaching Leon Russell's "calling" is philosophically or religiously, remains to be seen. It would be reasonable to assume that Russell is "on top" of his own bag, and that he is able to utilize his gifts of appeal and persuasion to their fullest potential. And whatever his destiny or calling, we'll all still be treated to a lot of good music. And if that's all there is his audience is ahead of the game, and we all can sing and dance. . .to Leon Russell's tune. GP

WE READ YOUR MAIL

Dear Editor,

Upon reading Vicki Wickham's recent article on Laura Nyro and Labelle (Oct.), I felt an urgency to write and advise those unsuspecting readers who may buy H.P. for factual information. Contrary to what was printed, Patti Labelle and the Bluebelles did not consist only of Nona Hendryx, Sarah Dash and Patti Labelle, but also included Cindy Birdsong who is now with the Supremes. As for the remainder of the article, I'm sorry to say that little improves. It seems like a journalistic crime for a magazine with your circulation to devote three pages to Miss Nyro's relationship with food. The prime example of the type of ridiculous reporting I refer to comes when the story is summarized by saying that "the only possible advantage" of Miss Nyro's recent tour is that she has "gained an awful lot of weight." If this sort of commentary is all Vicki Wickham can scrounge up to write about the multi-talented Miss Nyro, who is certainly the greatest poet to emerge in recent literary history, then it would be better for all if the pages were left blank.

NANCY BURKHOLDER,
Bloomfield Hills, Mich.

Dear Editor,

I recently purchased one of your magazines and was enthralled by the pictorial of the Who.

I also read in your letter section of this issue (Jan. 73) a 'letter from a certain individual. In this letter stated that Keith Moon of the Who plays a slow, steady beat through-out the song. This is such a ludicrous statement that I'm sure I don't know where he ever got the idea for such a thing.

His saying that Keith Moon is a slow drummer makes it painfully obvious to any and all that he has never listened to the Who, live or on a record. I would like to suggest to this individual that he know what he is talking about before he criticises the way this very excellent entertainer earns his living.

I am an avid fan of the Who and have all of their records and therefore consider myself more qualified to comment on the quality of their performance than this person who obviously has none of them. Even if Moon were totally out of control when he played it would still be impossible to say that he is slow! When he plays he is all but invisible below the shoulder.

ANDREW PRICE
New York, N.Y.

Dear Editor,

In reference to a letter written by Chuck Riliney who claims G.F.R. are tops in hard rock: All I have to say to that is maybe Mark Farner knows something Chuck doesn't; I mean Mark's interest in garbage cans. That's where he and his music belong. I don't have to listen to G.F.R. and their kind but I do have to listen to morons trying to push them on me. Anyone who classifies these groups as musicians has got to have nobody home upstairs. I've tried listening to these groups but couldn't bring myself down to their level. Why doesn't Chuck try listening to real music for a change...e.g. Captain Beefheart, Frank Zappa and Jethro Tull to mention a few; or will it require too much intelligence. I put Donny Osmond and the Carpenters alongside G.F.R. and company—mainly *RUBBISH!!!* not music. In conclusion anyone who comes from "Ondep Mo" can't be for real.

ELWOOD P. DOWD
Montreal, Canada

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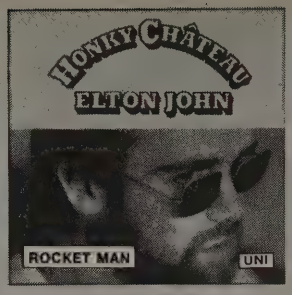

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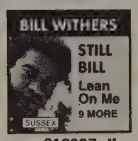

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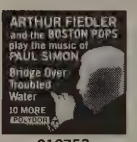

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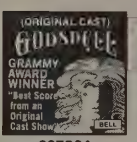

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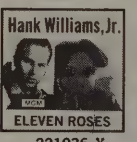

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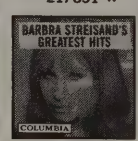

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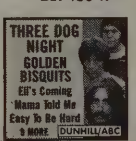

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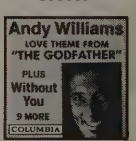

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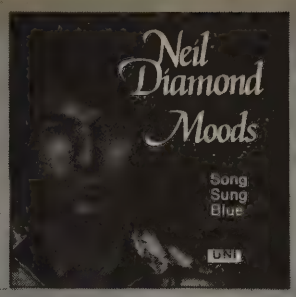

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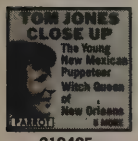

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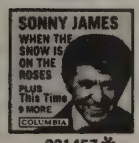

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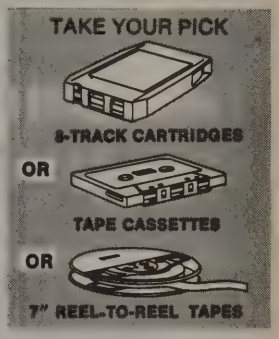
OR — If you prefer your music on Stereo Tapes join the Columbia Tape Club and get ANY 11 for $1.97. Indicate your 11 selections on the application and mail it, together with check or money order. In exchange you agree to buy eight selections (at regular Club prices) in the next 2 years . . . and you may cancel any time after doing so.

Your own charge account will be opened upon enrollment . . . and the selections you order as a member will be mailed and billed at the regular Club prices: records, $4.98 or $5.98; cartridges and cassettes, $6.98; reel tapes, $7.98, plus processing and postage. (Occasional special selections may be somewhat higher.)

You may accept or reject selections as follows: whichever Club you join, every four weeks you will receive a new copy of your Club's music magazine, which describes the regular selection for each musical interest . . . plus hundreds of alternate selections from every field of music.

- . . . **if you do not want any selection offered,** just mail the response card always provided by the date specified
- . . . **if you want only the regular selection** for your musical interest, you need do nothing — it will be shipped automatically
- . . . **if you want any of the other selections offered,** order them on the response card and mail it by the date specified
- . . . **and from time to time** we will offer some special selections, which you may reject by returning the dated response form provided . . . or accept by doing nothing.

You'll be eligible for your Club's bonus plan upon completing your enrollment agreement — a plan which enables you to save at least 33% on all your future purchases. Act now — fill in and mail the handy application today!



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I am enclosing check or money order for $1.97, as payment for the 15 records indicated below. Please accept my membership application for the **Columbia Record Club.** I agree to buy eleven records (at regular Club prices) in the coming two years — and may cancel membership at any time after doing so.

RECORDS

MY MAIN MUSICAL INTEREST IS (check one box only) (C4-Z) 528

☐ Easy Listening ☐ Teen Hits ☐ Classical
☐ Broadway & Hollywood ☐ Country ☐ Jazz

I am enclosing my check or money order for $1.97, as payment for the 11 tapes indicated below. Please accept my membership application for the **Columbia Tape Club.** I agree to buy eight tapes (at regular Club prices) in the next two years — and may cancel membership any time after doing so.

SEND ME THE FOLLOWING TYPES OF TAPES (check one box only)

☐ Cartridges (K5-W) ☐ Cassettes (K6-X) ☐ Reel Tapes (K7-Y) 528

OR TAPES

MY MAIN MUSICAL INTEREST IS (check one box only)

☐ Easy Listening ☐ Teen Hits ☐ Country ☐ Classical

Whichever Club I've joined, all selections will be described in advance in the Club magazine, sent every four weeks. If I do *not* wish any selection, I'll mail the card provided by the date specified, or use the card to order any selection I do want. If I want *only* the regular selection for my musical interest, I need do nothing — it will be shipped automatically. Occasionally, I'll be offered special selections which I may accept or reject by using the dated form provided.

☐ Mr.
☐ Mrs.
☐ Miss.....
(Please Print) First Name Initial Last Name

Address.....

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Do You Have A Telephone? (check one) ☐ YES..... ☐ NO

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D66/873

It was a small, quiet wedding—so small almost nobody beside the bride and groom were there—so quiet, it was a long time before anyone knew it had acutally happened. There was no big, press-conference-type announcement afterward because that's the way they wanted it.

But when, some time afterward at a joint concert, they did tell their audience they had finally gone and done it—it was like a shot heard round the world of music! Carly Simon, the inimitable, the indomitable, the independent, had become Mrs. James Taylor!

Looking back, all that surprise seems a little silly now. After all, Carly and Jim had long been an item romantically. And in the business, the fact that James Taylor was having his influence on Carly Simon was no secret—nor was her influence on him. But there were some who figured she'd never take that final step. They figured that for Carly, it was taking a back seat, proving once and for all that in the end she was a chick. . .a lady. . .a woman. In short, a female, who can't be trusted to keep her individuality once love and matrimony hit, someone who would turn into Mrs. James Taylor strictly.

Well, it's no news that the ladies are having their day—and say—as never before. We've discovered that the sharpness of the knitting needles we hoped they'd stick to is nothing compared to the sharpness of their minds and talents.

Oh, yes, they've always been on the scene. . .but mostly as performers, interpreters. . .not composers, writers, creators. Only a few gifted ladies slipped by the male barriers, but the going was rough for all of them. And only recently have the Joni Mitchells, the Judy Collinses, the Laura Nyros—and, of course, the Carly Simons been able to freely do their thing. And all of them have won their battle scars the hard way—too hard to ever give it up. But mostly, they won their wars by being independent, stubbornly individualistic, uncompromising, refusing to be anything but themselves.

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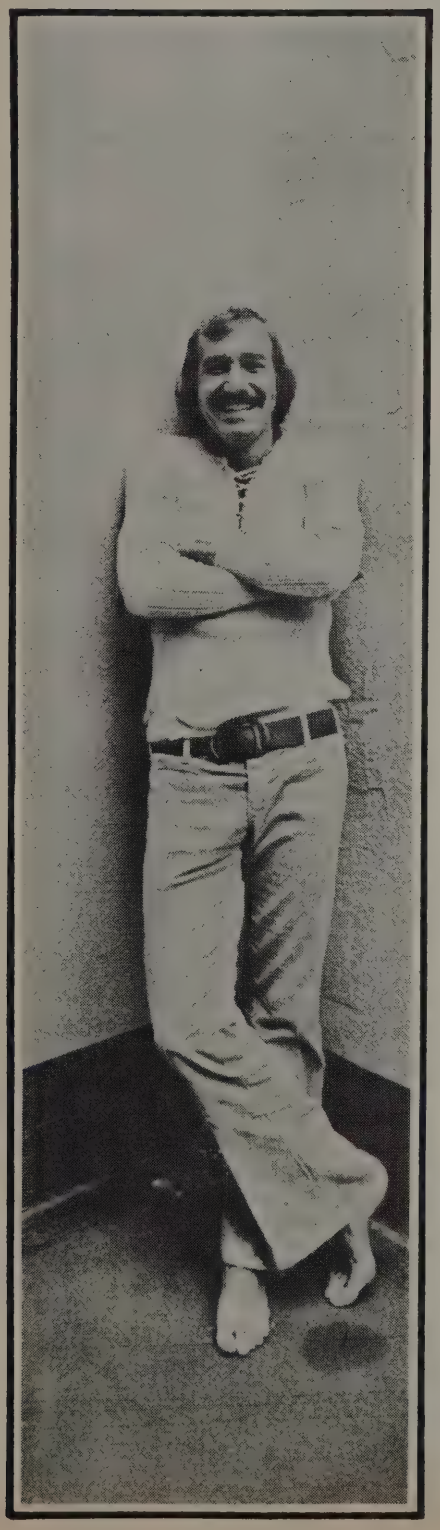
MRS. JAMES TAYLOR Is Distinctly CARLY SIMON

BY JUDITH FELICE

JIM DAWSON: He Lives Through Music

BY JUDY SIGEMAN



"I hope to generate the true meaning of life for me and, I hope for many other people before I die." Those were the words of 26 year old singer/songwriter, Jim Dawson in a recnt press interview. And through his music Jim is reaching toward that aspiration.

His first album on the Kama Sutra label is aptly titled "Songman," a pseudonym he truly deserves. Listen to him and you know he is happy just singing his song. A singer without gimmicks, his songs are not complex and his easy flowing voice send out good vibrations.

In concert this performer possesses that rare quality of moving you with his simple, but emotional lyrics. In a low keyed, but captivating style he becomes a Pied Piper of song wherever he performs. His lyrics tell of happy times, love, experience and change that reflect everyone's life. You can look into his words and identify with the image or story they tell. "Stephanie" tells of a young woman "selling her soul" for a living. But it can also represent anyone who has wasted their lives doing something they hated, but from which they could not break away. On the other hand, "Simple Song" is a celebration of the happiness Jim has in singing and the fact that you are there to join in and belong "only to time".

Since his break from the group, Good Earth (who have long ago disbanded) earlier in his career, he has captured the enthusiasm of many people in the music scene doing gigs from his home town of Denver, to New York's Greenwich Village. With the help of Pete Fornatale (now, a New York radio disc-jockey) in the beginning, to his association with Cashman & West, his new record producers, the light of success is beginning to look brighter for this gifted artist.

Better things are happening now that Jim is reaching the ears of more people. He states, "I would like to play larger audiences rather than small clubs so that I can touch more people with my music. If they feel something and sing with me I feel good and I know I have communicated with them."

Jim's first two albums, "Songman," mentioned earlier, and "You'll Never Be Lonely With Me," contain beautiful songs, but neither made the kind of impact he had hoped for. A new album is in the making and should be released in the Spring of 1973. His manager, Stan

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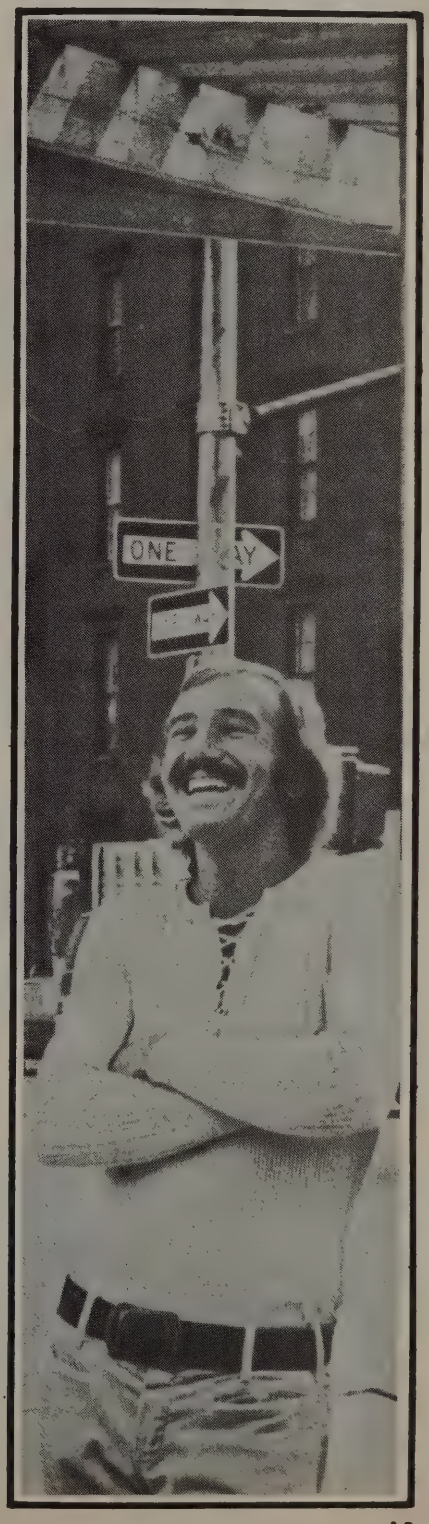
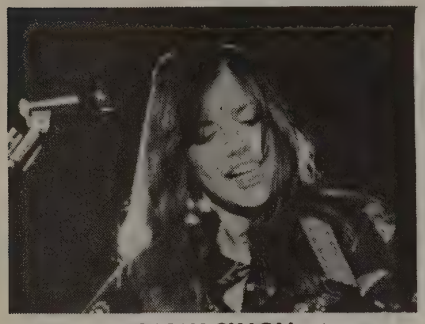


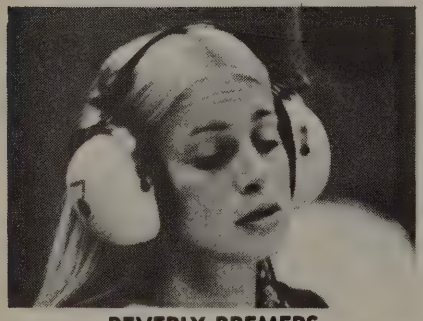
PROGRESSIVE PATTER

BY ROBERT MAGNUS

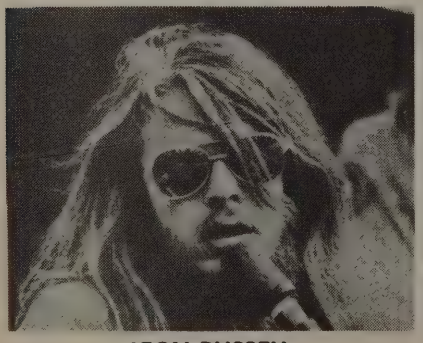


CARLY SIMON

DIANA ROSS



BEVERLY BREMERS



LEON RUSSELL

Word has it that DAVID CLAYTON-THOMAS is considering making a switch from Columbia to RCA. Also on the move is WILSON PICKETT. He leaves Atlantic for Mercury. Must be something in the air.

SONNY TERRY and BROWNIE McGEE now with A&M preparing their first album for release in January. Should be exciting. Featured as sidemen will be ARLO GUTHRIE, JOHN HAMMOND and JOHN MAYALL. Sounds like a dynamite combination of talents.

MR. & MRS. HARRY CHAPIN are delighted following the birth of their son Joshua Burke, who made his first appearance in the world on November 15th in New York CIty.

"Rainbow Bridge" has been re-released as a "Jimi Hendrix film," but Warner Brothers quickly announced plans for the "real" Jimi Hendrix film next spring. It supposedly will be a full-length documentary which is to be made in cooperation with Hendrix's estate.

MICK JAGGER, on a recent visit to New York City, caused a lot of commotion wherever he went. The crowd at Max's Kansas City freaked when Jagger arrived for dinner with some of the ANDY WARHOL set. His lovely wife BIANCA JAGGER also managed to turn a few heads 'round.

DAVID BOWIE, back in New York, after a phenomenal tour of the States is supposedly signing with Creative Management. BOWIE, too could give MICK JAGGER a run for his money, in causing a stir.

"Space", the musical written by JOHN PHILLIPS and produced by MICAEL BUTLER *(Hair)* was canceled after the show was in rehearsal at the Aquarius Theater in Los Angeles. Word has it that Butler and Phillips couldn't get along.

The recent marriage of CARLY SIMON and JAMES TAYLOR was kept under the lid to practically everyone. Warner Brothers (Taylor's label) were as surprised as anyone else, when the brief announcement was made. Even now, it's still not being discussed by either star.

COLIN BLUNSTONE, formerly with THE ZOMBIES, is doing well with his LP "One Year Colin Blunstone". Recorded on Epic. . .it should be getting a lot of play. Especially his cut of "Misty Roses" which was written by TIM HARDIN. A lot of people have done it, but Blunstone really makes it his own.

MICKEY NEWBURY is recording with NEIL DIAMOND'S bank and will travel to Tokyo next year for the Japan Music Festival, where his "Love Look" is entered in the competition. Best of luck to him.

Sorry to learn of the death of DANNY WHITTEN, former singer-songwriter with CRAZY HORSE, on November 18th in Los Angeles. The police report said Whitten, 29, was an apparent victim of an accidental overdose of drugs. Whitten's songs on the first Crazy Horse album were "Look at All the Things," "I Don't Want To Talk About It," "Dirty, Dirty" and "I'll Get By". He is also credited with Neil Young as the co-writer of the Crazy Horse version of "Downtown."

PHARAOH SANDERS' new LP "Live At The East" recorded on Impulse should prove to be bigger than his preceding release "Black Unity." Absolutely beautiful.

Columbia re-releasing a two-record LP of the late BILLIE HOLIDAY, entitled "God Bless The Child." This revival of interest in the legendary singer has been rekindled following the success of the film based on her life, "Lady Sings The Blues," which stars DIANA ROSS. Too bad that Billie could not have achieved the amount of success she deserved while still alive.

ROBERTA FLACK is considering an offer to star in the life story of the legendary BESSIE SMITH, entitled "Bessie." The film is to be written and directed by BILL GUNN, the score by SAM WAYMON. Sounds like interesting casting. It would be Roberta's first acting experience.

The Cocoanut Grove, in Los Angeles, is back in operation, with JIMMY HENDERSON headlining.

CAPTAIN BEEFHEART & THE MAJIC BAND should score well with their new Warner Brothers LP "Clear Spot." Definitely an improvement over their last "The Spotlight Kid."

CAROLE KING does it again with "Rhymes and Reasons" on Ode. The prettiest cuts are "August" and "Been to Canaan." Sure things for a lot of vocalists to get into.

KEITH JARRETT, formerly with Miles Davis, does quite a number with his new Columbia LP "Expectations." His own composition of "Take Me Back" with a rock flavor, should be released as a single.

CARLY SIMON'S single of "You're So Vain" skyrocketing. Surprised to discover that MICK JAGGER supplies vocal back-up on the cut? Carly's songs are generally so personal. . .wonder who she thinks is vain? Maybe her old man, JAMES TAYLOR???

THE MOODY BLUES should definitely release their "Voices In The Sky" as a single. Better than

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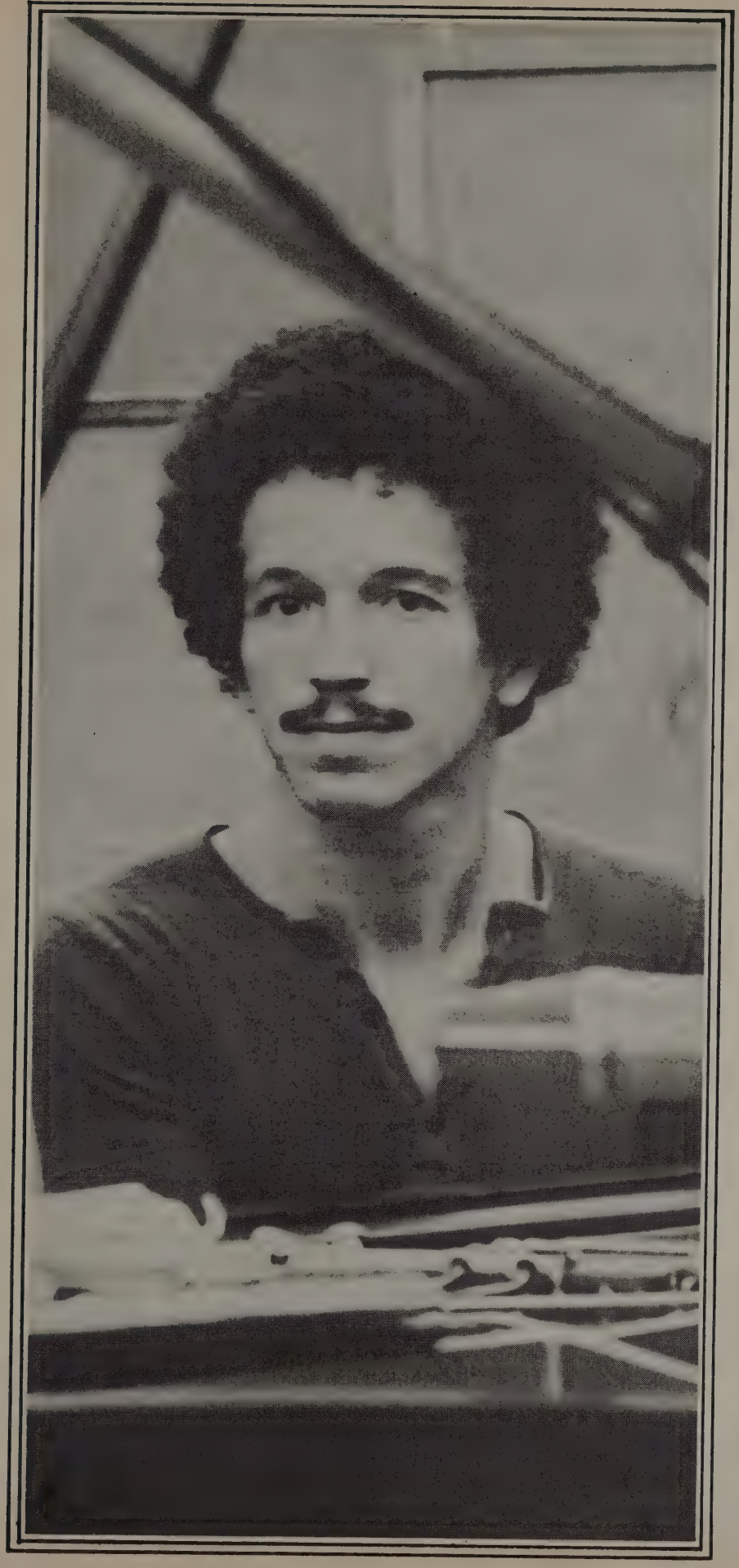

KEITH JARRETT is making a whole lot of noise

BY MILTON GERALD

It's loud and it's clear, and sometimes it's weird—and some people have even called it, "Noise!" But nobody ever says it's bad—and the truth seems to be that Keith Jarrett is making lots and lots of good, good noise these days. Maybe it's not quite as loud as it has the prospects of becoming—but it is definitely beginning to be heard.

Those who have been exposed to Jarrett, have become followers over-night. The Europeans were the first to get into the Jarrett sound. Rolf Schade of Arbeider-bladet, Oslo said: "Try to visualize a young man who has the technique of the great concert pianist, the modern composer's knowledge of possible and impossible effects, and the great jazzman's richness of ideas and his mastery of everything he does. All this. . .and much more. . .is Keith Jarrett.

Some information regarding the man's history will give us some insight into the musician. He was born in Allentown, Pennsylvania, May 8, 1945. He started playing piano at the age of three. He gave his first recital at the age of seven. At fifteen, he began studying composition and a year later gave a piano concert of his own works.

(continued on page 48)

PROGRESSIVE ROCK SONGS

I GOT ANTS IN MY PANTS - Pt. 1

(As recorded by James Brown)

JAMES BROWN

Hey, hey, hey watcha gonna do
About that
Yeah but watcha gonna do
I got to know about that
Is your love for real
Do you know how it feels
Tell me watcha gonna do yow! about that
I got ants in my pants and I need to dance
Come on got ants in my pants and I need to dance
So big fine mama come and give me a chance
Good Lord uh yay yay yay
Feel it you know that I feel it you know that feel it.

Got ants in my pants and I need to dance
So big fine mother will you make me prance
Come on hey hey
You need someone to love, I'm the one
I'm a good fine lovin' son of a gun
Go hey do ya do ya
I love you yes I do with all my heart and soul
I need you yes I do don't let my love grow cold
Squeeze me tight, hold me right, make me know you're mine
I don't need nobody like you I can always find
Ah ah good goin' I said, I said good now

I said baby good 'nuff yeah yow!
Come on baby up, look up to the other side
I think you got to help me up
To the other side you got to help me up
I said ah to the other aagh!
You got to help me up good God
Come on baby baby baby yow!
Good God you got to help me up ugh! on the other side
Do, do, do, do, do, do yeow!
Got ants in my pants and I need to dance
Got ants in my pants and I need to dance
So big fine mama won't you give me a chance.

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LOVE TRAIN

(As recorded by the O'Jays)

KENNY GAMBLE
LEON HUFF

People all over the world
Join hands start a love train, love train.

The next stop that we make will be England
Tell all the folks in Russia and China too
Don't you know that it's time to get on board
And let this train keep on riding on through
People all over the world
Join hands start a love train, love train.

All of your brothers down in Africa
Tell all the folks in Egypt and Israel too
Please don't miss this train at the station
Cause if you miss it I feel sorry for you
People all over the world
Join hands start a love train, love train.

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I STARTED LOVING YOU AGAIN

(As recorded by Betty Swann)

MERLE HAGGARD
BONNIE OWENS

Today I started loving you again
I'm right back where I've really always been
I got over you just long enough to let my heartache mend
Then today I started loving you again.

What a fool I was to think I could get by
With only these few million tears I've cried
I should have known the worst was yet to come
And that crying time for me had just begun.

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LIVING TOGETHER, GROWING TOGETHER

(From Ross Hunter's Production of "Lost Horizon", for Columbia Pictures)

BURT BACHARACH
HAL DAVID

Start with a man and you have one
Add on a woman and then you have two
Add on a child and what have you got
You've got more than three
You have what they call a family.

Living together, growing together
Just being together that's how it starts
Three loving hearts all pulling together
working together
Just building together that makes you strong

If things go wrong
We'll still get along somehow
Living and growing together.
It just takes wood to build a house
Fill it with people and you have a home
Fill it with love and people

Take root is just like a tree
Where each branch becomes a family
That's living together, growing together
Just being together that's how it starts
Three loving hearts all pulling together

working together
Just building together that makes you strong
If things go wrong
We'll still get along somehow
Living and growing together

Living together, growing together
Just being together
That's how it starts
Three loving hearts all pulling together
working together
Just building together

That makes you strong if things go wrong
We'll still get along somehow
Living and growing just like we're doing now together.

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PROGRESSIVE ROCK SONGS

CONTROL OF ME

(As recorded by Les Emmerson)

LES EMMERSON

You've got control of me
Some strange kind of hold on me
You know every move I make
Cause you make me move

Hold me in your arms a little longer
Till my confidence becomes a little stronger
You're the only one who wakes me up
And picks me up
To where I want to be
Cause you've got control of me
Some strange kind of hold on me
You know every move I make
Cause you make me move
I never thought about it
But I never really doubted the fact that I depend on you
To shape my destiny
To tell the truth I just can't fake it
I love the girl and if we're ever gonna make it
You've got to learn to lean on me
Like I lean on you.

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NEITHER ONE OF US (Wants To Be The First To Say Goodbye)

(As recorded by Gladys Knight & Pips)

JIM WEATHERLY

It's sad to think we're not gonna make it
And it's gotten to the point where we just can't fake it
But for some ungodly reason we just won't let it die
I guess neither one of us wants to be the first to say goodbye.

I keep wondering what I'll do without you
And I guess you must be wondering that same thing too
So we go on together living a lie
Because neither one of us wants to be the first to say goodbye.

Everytime I find the nerve to say I'm leaving
Old melodies get in my way
Lord knows it's only me that I'm deceiving
When it comes to saying goodbye that's a word I just can't say.

There can be no way
This can have a happy ending
So we just go on hurting and pretending
And convincing ourselves to give it just one more try
Because neither one of us wants to be the first to say goodbye.

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LOVE MUSIC

(As recorded by the Raiders)

DENNIS LAMBERT
BRIAN POTTER

Look at us today
We ain't got nothing nice to say
We throw our hands up in the air
Expecting a miracle from somewhere
When to words we don't pay attention
When the good in us all we don't mention.

We need more love music
We sure can use it to turn the people on
We need more love music
The heart proves it before the beat is gone.

Up and down the street
No happy faces do you meet
And all the promises we made are soon forgotten or mislaid
When the spirit in people is dyin'
That's the time to be twice as hard tryin'.

A little music never hurt no one
Gotta be a song for every mother's son
A soulful melody your heart can hum
Well, let me tell you where I'm comin' from.

We need more love music
We sure can use it
Love music, the heart proves it
Love music, we sure can use it
To turn the people on.

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DO YOU BELIEVE

(As recorded by Melanie)

MELANIE SAFKA

Do you believe it's morning I'm alive
But that's the last thing on my mind
If our night time words mean goodbye
Let our morning words be kind

Didn't your eyes say you'd never change your mind
Didn't my eyes say I do believe your eyes

I do believe it, I do believe your eyes
I do believe, I do believe your eyes
I do believe.

I lose vision once in awhile
We all got grounded at the start
But I still believe in magic
It comes from seeing with the heart
I do believe it, I do believe my eyes

I do believe the magic's in our eyes
I do believe, I do believe my eyes
I do, do you believe my eyes?

I went to bed at sunrise
Now I'll sleep the whole day through
My eyes will open to the darkness
And in the darkness will be you

And in the darkness my only light is you
And in the darkness the light is in your eyes
The light is in your eyes.

I do believe, I do believe your eyes
(Do you believe my eyes?)
I do believe my eyes, I do
(Do you believe my eyes)
Do you, do you believe my eyes
I do believe, do you

Do you believe my eyes, I do
(Do you believe my eyes?)
I do believe your eyes, I do
I do believe
(Do you believe my eyes.

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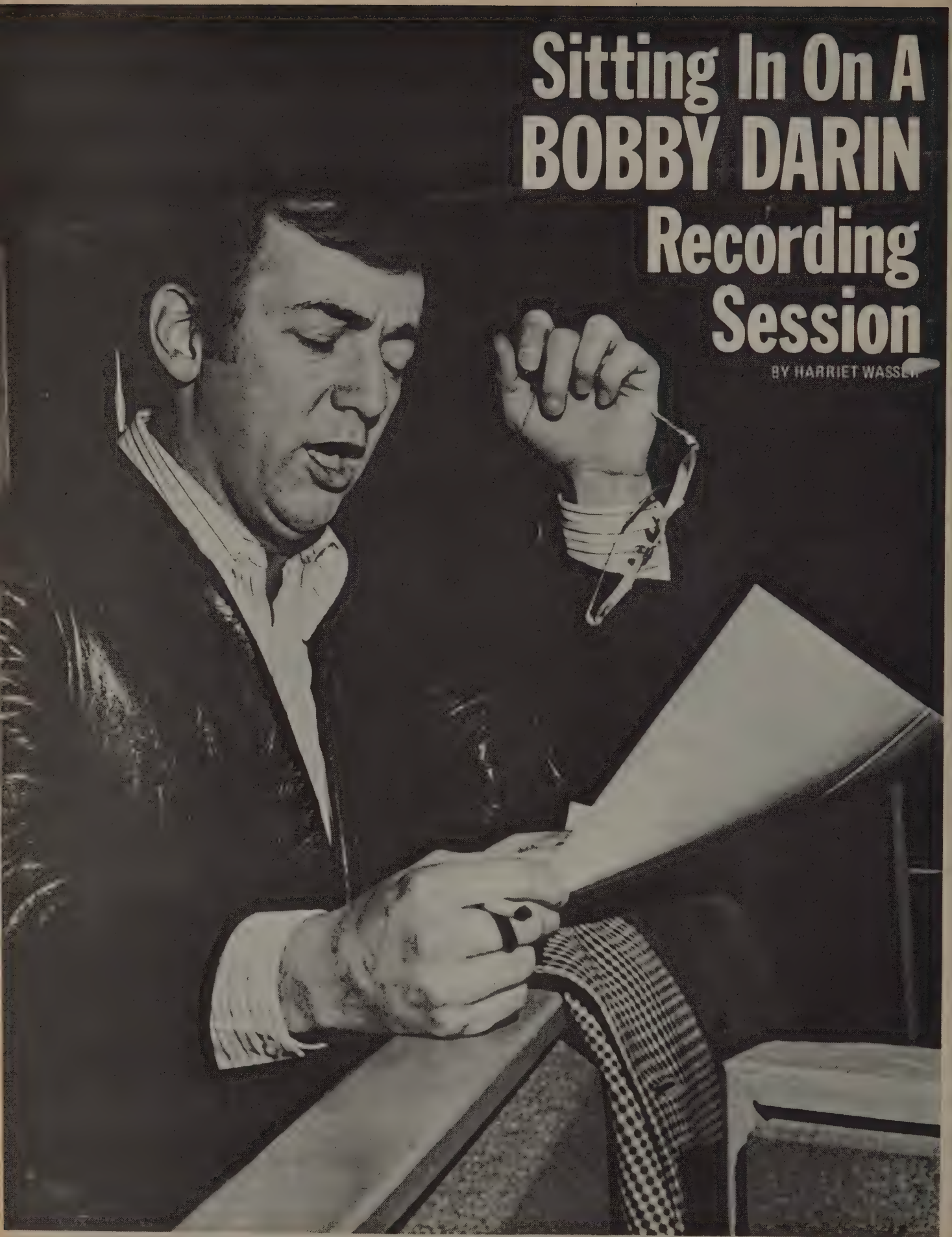
Sitting In On A BOBBY DARIN Recording Session

BY HARRIET WASSER



Although attending recording sessions is part of my work, there is no way of knowing in advance how one is going to turn out. This particular session, involving Bobby Darin and Bob Crewe, had special meaning to me as I had previously worked for both of them and had watched each of them record separately many times.

Actually, Bob and Bobby had met many years ago, but the opportunity for them to work together had not come up until both signed with Motown Records, Bobby as an artist and Bob as a producer. The song that was to bring them together in the studio was "Happy" from "Lady Sings the Blues". This was a different kind of song for Bobby, who had not recorded a big ballad in a number of years. However, Bob was convinced that he could sing it and made the suggestion to the powers that be at Motown that he produce the record with Bobby. Plans were immediately made for Bob to fly to New York from Hollywood to record Bobby, who was just finishing up an engagement at the Copacabana, so that the single could be rushed out on the market.

(continued on page 52)

Bobby Darin takes time out from his session to pose with our guest reporter for this month, Ms. Harriet Wasser.

Bob Crewe (left) is shown with Bobby Darin (center) and Ellie Greenwich (right) during a break at the recording session. Bob produced Bobby's recording of "Happy" from "Lady Sings the Blues".

HOLLYWOOD and 'Round The World

With JOYCE BECKER

HOLLYWOOD—Long before McLean Stevenson became a star in the new "M*A*S*H" comedy series, he had been subconsciously equipping himself for the role from the beginning.

Following graduation from Northwestern University, "Mac" took up selling hospital supplies. He was so enthusiastic about his job that he demonstrated innovative bandage-wrapping techniques and proper handling of newly designed hemorrhage control forceps, lithotomy pincers and center pin-guided trephine saws to prospective clients.

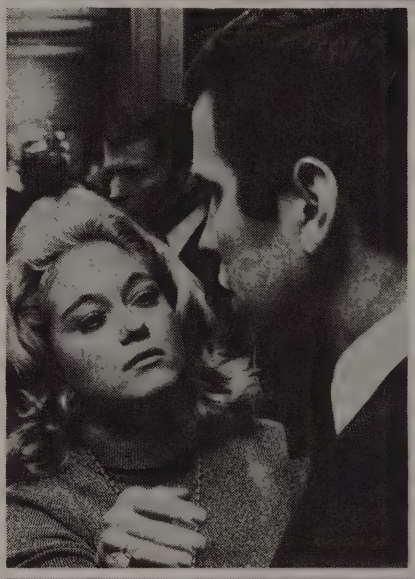
To further complement Mac's knowledge of bed-panology and ateaseness while coursing the surgical theater and its proximity on the "M*A*S*H" set at 20th Century-Fox TV, he notes that his own father is a practicing physician who repaired wounded soldiers behind the lines during World War II.

Stevenson had been a regular on "The Tim Conway Hour" and "The Doris Day Show," but it wasn't until he joined "M*A*S*H" that folks started to recognize him as Lt. Col. Henry Blake seen on CBS-TV.

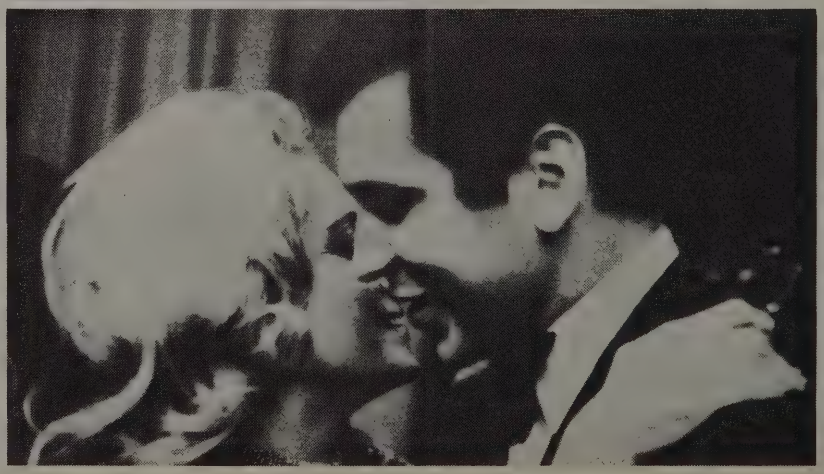
While appearing as a regular on earlier series, Mac was supplied with 1000 photos to autograph for visiting tourists at a studio which conducts commercial tours. He signed only 50. Recently appearing at the same stand—this time for "M*A*S*H"—Mac autographed his 1000 pictures, and was pressed to supply the leftover photos from his previous appearance in order to placate enthusiastic fans.

"Today," Stevenson smiles, "I can't even hide behind a surgeon's mask at a supermarket!"

NEW YORK—The ongoing versatility of Blood, Sweat & Tears manifests itself



For the past 10 years I have been proud to call Frank Sinatra Jr. one of my closest and dearest friends. When he recently opened at the Rainbow Room, high atop the RCA Building in New York, it was my pleasure to be his hostess for the gala event. Frank has come a long way since our first meeting so long ago. He has not only matured as a person but as a performer as well. Although, more often than not, he looks and sounds like his famous father, Frank Jr. is his own man. He has developed a distinct style of his own and has his audiences and reviewers and friends singing songs of praise.
Joyce Becker



mightily in myriad directions on "New Blood," the group's first new LP in a year. One area is arrangements, where six of the 10 members get individual credits on various of the tunes, including Lou Marini Jr., Steve Katz, Georg Wadenius, Dave Bargeron, Larry Willis and Jim Fielder. The other members are vocalist Jerry Fisher, Lew Soloff, Chuck Winfield and Bobby Colomby. Colomby produced the LP. "New Blood" is dedicated to the memory of Leo Katz. Acknowledgments include "special thanks" to 32 people.

Glen Campbell, Who's entertained at her father's home in Washington, D.C., had opportunity to chat with Mrs. Julie Nixon Eisenhower in Chicago,

HOLLYWOOD—"Singing the Blues," one of the songs from Black Oak Arkansas' first album, was released by Atco Records more than a full year after that debut LP was released. The move was based on repeated airplay of the tune, particularly in areas where Black Oak Arkansas appears. "Singing" is regularly included in the concert presentation. Also available, meanwhile, is "Full Moon Ride," single from Black Oak's current (third) LP, "If An Angel Came to See You Would You Make Her Feel At Home?" Forthcoming is a new album, produced by Tom Dowd.

HOLLYWOOD—Flash Cadillac and the Continental Kids, who drove to fame by concentrating on rock sounds of the 50's in their concert appearances, have now debuted on record with—a Country music classic. The single released by Epic Records is "Muleskinner Blues," from the famous "Blue Yodel" series written by the late "father of Country music," Jimmie Rodgers. It's in expurgated form. As originally produced by Kim Fowley for the Great American Amusement Company, "Muleskinner Blues" featured an historic belch by Flash Cadillac halfway through the song. "What came up might not have gone down with radio stations," Flash explained. The flip side of the single, more in keeping with the Flash Cadillac legend, is "Teenage Eyes." It's a rocker written by the group's Kris Moe.

HOLLYWOOD—Emmy-award winner Michael Constantine had misgivings when he started filming "Room 222" four years ago. He thought he might become bored, or hinder his career being "stuck" in one role for such a long period.

"Room 222" is now in its fourth season and Michael has never been happier. "Everyone in the cast gets along so well that each day is like a holiday," he says.

HOLYWOOD—Emmy-award winner Karen Valentine has finally realized a childhood dream—to have her own home.

The star and husband, Mac McLaughlin, recently bought a house in the Hollywood Hills, complete with swimming pool, tennis court and a view of the Pacific Ocean.

SALT LAKE CITY—Mark another milestone in the mushrooming career of Little Jimmy Osmond, 9, MGM Records has released his first album, "Killer Joe," with tunes that include the youngster's recent singles hit, "Long Haired Lover From Liverpool."

The LP, produced by Mike Curb and Don Costa, with arrangements by Costa, features songs such as "Little Girls are Fun," "Let Me Be Your Teddy Bear," "Mother of Mine" and "Rubber Ball."

The youngest member of the family entertainment complex regularly makes guest appearances with the Osmonds during their concert and nitery engagements, including the group's recently completed tour of England.

He was part of the hysteria that was branded "Osmondmania," off an earlier London visit and a Royal Command Performance appearance, when Little Jimmy sang "Long Haired Lover" for Queen Elizabeth. The single subsequently became a British best-seller, duplicating its U.S. reception.

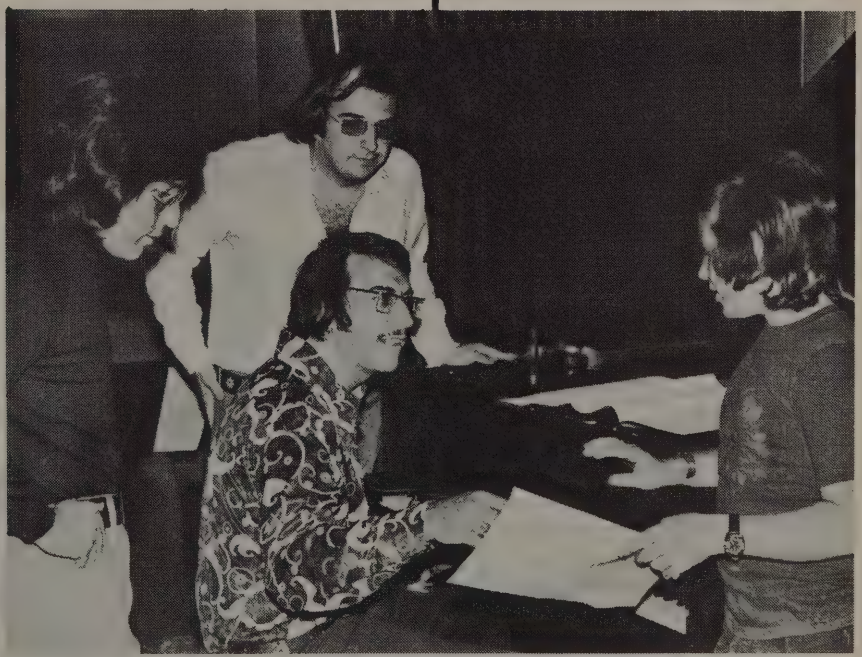
HOLLYWOOD—Denise Nicholas had real-life experience for her portrayal of student counselor, Liz McIntyre, in 20th-Fox Television's "Room 222" series. While attending the University of Michigan, Denise tutored eighth grade girls who were considered problem students at Black elementary schools in Ann Arbor.

ARKANSAS—Here are some of the questions most frequently asked about Black Oak Arkansas' plan to give away square-inch parcels of Heaven, the community created by the rock group in the Ozarks:

Q. Is this serious?

A. You bet. BOA is donating one whole acre from among some 1,300 owned to the project. That breaks into 6,300,000 square-inch parcels.

Q. What's the cost?



Danny Bonaduce (right) is seen going over the song "Dreamland" with Norman Bergen, the arranger of Danny's first record. Standing at the left is Bruce Roberts, writer of the song. Standing in back is Steve Metz, Danny's Record Producer.

There was one visible difference this time around, as Capitol Records President Bhaskar Menon paid a surprise visit to Grand Funk Railroad, to present the group its eighth consecutive Gold LP, for their "Phoenix" album. The informal ceremonies, conducted in the middle of Grand Funk's fall concert tour, included participation by organist Craig Frost, heard on the album and now traveling with the group. From left: Frost, Mel Schacher, Mark Farner, Menon and Don Brewer.

A. There is no cost. The parcels are being provided free of charge to those writing the group, at: Black Oak Arkansas, 260 South Beverly Drive, Suite 206, Beverly Hills, California 90212.

Q. Where's the acre?

A. Heaven, Arkansas, is located in the County of Boone, State of Arkansas, about 15 miles north of Dogpatch. Acreage forms a part of the Northeast Quarter of the Northeast Quarter, Section Thirty-three (33), and a part of the Northwest Quarter of the Northwest Quarter of Section Thirty-four (34), All in Township Eighteen (18) North, Range Twenty-one (21) West described as follows: Beginning at the Southeast corner of the Northeast Quarter of the Northeast Quarter Section Thirty-three (33), thence West 60.0 feet to the point of real beginning located on the Westerly right-of-Way of Highway #43; thence continue West 311.0 feet, thence North 37 Degrees, 30 minutes East 446.2 feet, thence South 80 Degrees 45 Minutes East 391.0 feet to a point on the Westerly right-of-way of said Highway #43, Thence Southwesterly along said westerly right-of-way 446.2 feet to the point of real beginning. . .

HOLLYWOOD—The "Raspberries Rolls," a Rolls Royce-inspired, customized Volkswagen fashioned by nationally-recognized automotive wizard George Barris and named in honor of the Raspberries rock group, is about to make its traffic debut.

Presently under protective wraps in Barris' closely-guarded garage facilities in North Hollywood, Calif., the elegantly-appointed auto will feature luxury items galore, including an advanced Quadrasonic sound system.

It will be utilized by the Capitol Records group on future concert tours in this country and abroad.

Barris has designed and built special autos for celebrities such as Elvis Presley as well as novelty vehicles like the "Batmobile" and the "Munsterkoach" used on the "Batman" and "Munsters" TV series. Tom Wolfe's "Tangerine Streamline Flake Baby" was about Barris.

No advance peeks at the "Raspberries Rolls" are being allowed and, similarly, no preview photos are presently available.

"That's the way the Volks Rolls," the customizer explained apologetically.

"The 'Raspberries Rolls' will be unveiled in a suitable setting at the appropriate time," remarked Herb Belkin, Capitol Records general manager, artists and repertoire.

Raspberries, comprising Eric Carmen, David Smalley, Wally Bryson and Jim Bonfanti, currently is on best-seller charts with a second, consecutive hit single, "I Wanna Be With You." It follows their earlier "Go All The Way."

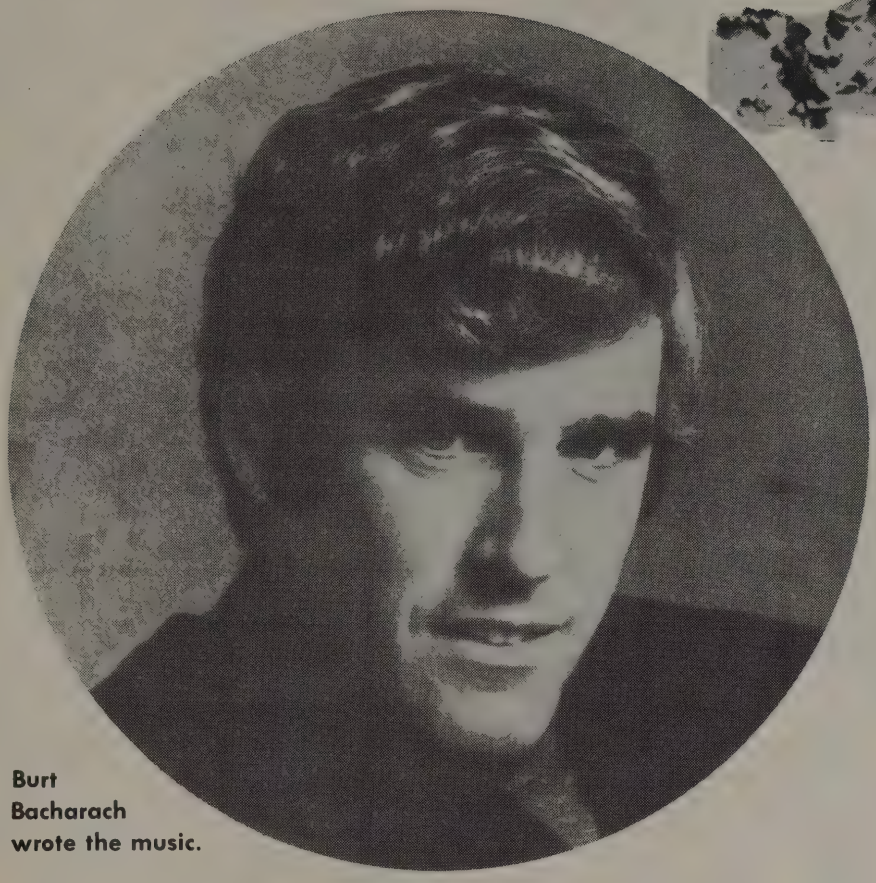
Also in release is a second LP, "Fresh," about which one rock writer (Gred Shaw, Phonograph Record) has advised:

"Maybe they didn't invent the style, but their work within it has been pretty nearly equal to that of the Masters. And being as good as the Beatles is, when you think about it, quite an accomplishment."

Raspberries presently are touring the United States. Stops have included the "Roq" Concert/Festival at the Los Angeles Coliseum, sharing the bill with Sly & the Family Stone, the Bee Gees, Stevie Wonder, Chuck Berry, and others.

It was probably the only time that Gold Records and Gold Medals got together, as the Osmonds hosted United States Olympic Gold Medalists. Winner for Winner, there was an Olympic champ to match each of the 12 Gold Records that the MGM recording group has earned to date. Other faces in the crowd included: Deena Dearduff, Jennifer Kemp, Shirley Babaschoff, Karen Moe, Lones Wigger, Eddie Hart, Dan Gable, Dave Edgar, Bill Schroeder (Helms Hall) and Stan Moress (MGM Records). And a close look at the photo will show an all-time champ from another field, the great Joe Louis.

On The Horizon For '73..



Burt Bacharach wrote the music.

BY MARIE DETULLIO

The Ross Hunter musical production of "Lost Horizon", for Columbia Pictures, is not only the most talked about film of the 1972-73 season, but one of the most star-studded vehicles to come out of Hollywood in many years.

From the ends of the world and from every phase of production, the very best have come to Shangri-La for this musical version of the James Hilton classic.

On the production side are: Ross Hunter, Producer extraordinaire with 45 films to his credit including the smash box office musical "Thoroughly Modern Millie" and "Airport", currently the fourth biggest box office success in the history of motion pictures; Charles Jarrott, Director, recipient of the British TV Producers and Directors Award in 1961, director of the outstanding TV drams, "The Young Elizabeth" and established as a gifted film director with "Anne of the Thousand Days" and "Mary, Queen of Scots"; Larry Kramer, Screenwriter, nominated for an Academy Award last year for "Women In Love"; Robert Surtees, Cinematographer, nominated in 1971 for Oscars for "The Last Picture Show" and "Summer of '42"; Preston Ames, Art Director, winner of Academy Awards for "An American in Paris" in 1951, "Gigi" in 1958 and nominated for the Oscar seven times; and equally impressive behind-the-scenes talent in every phase of "Lost Horizon".

One of the most glittering combinations the music business has ever produced will provide the score of "Lost Horizon". Burt Bacharach and Hal David, whose songs have sold 12,500,000 records, have penned eleven songs for the film, including the title song. Bacharach will conduct as well as compose all of "Lost Horizon's" music. The soundtrack album will enjoy the worldwide distributive and merchandising power of another star on the music scene; Bell Records.

The cast includes a brilliant array of talent. Heading the all-star cast in the role of Richard Conway, the noted British diplomat who is lured to Shangri-La, is one of England's most honored and respected actors, Peter Finch. As a result of his splendid performance in "Sunday Bloody Sunday", Finch was winner of the British equivalent of the Academy Award as well as being named best actor of the year by the International Film Importers and Distributors of America. He also was chosen as a nominee for an Oscar by members of the Academy of Motion Picture Arts and Sciences.

Liv Ullmann, the Norwegian-born actress who was catapulted to fame

'LOST HORIZON'

Hal David wrote the lyrics.

in a succession of Swedish films directed by Ingmar Bergman, makes her American motion picture debut in "Lost Horizon" in the role of Catherine, a beautiful teacher in Shangri-La who falls in love with Conway.

Sally Kellerman, who soared to fame and an Academy Award nomination as Hot Lips Houlihan in the 1970 comedy hit "M*A*S*H", co-stars in "Lost Horizon" as Sally Hughes, a photographer on foreign assignment for a national news magazine (Time-Life). The statuesque, green-eyed blonde gets to sing for the first time in films, although her excellent song prowess was previously demonstrated in the stage musical, "Breakfast at Tiffany's".

George Kennedy, winner of a 1967 Academy Award for his supporting role in "Cool Hand Luke", portrays Sam Cornelius, the hard-fisted American engineer-businessman who decides to stay in Shangri-La. Kennedy was one of Hunter's stars in the great box office hit, "Airport".

On the heels of his smash performance in "Cabaret", Michael York will be seen in "Lost Horizon" in the key role of Peter Finch's angry and frustrated brother. In his American film debut, York will be romantically paired with Olivia Hussey, the beautiful ballerina of Shangri-La, creating a reunion for the pair who worked together in Franco Zeffirelli's "Romeo and Juliet" in which Michael co-starred as Tybalt.

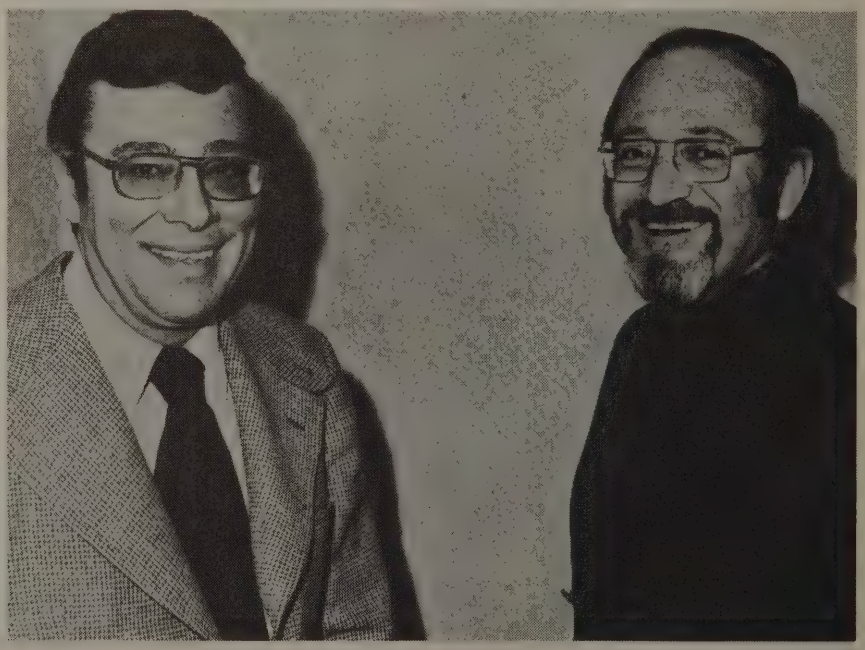
Bobby Van, who was nominated for a Tony Award for his Broadway stage performance with Ruby Keeler in "No, No Nanette", joins the allstar cast of "Lost Horizon" in the role of Harry Lovett, a corny night-club comic performing his act in a Saigon USO. The role affords the fine singer-dancer-comedian one of the key musical sequences of the film, singing and dancing with a group of children as he does the comedy song, "Question Me An Answer". Van has appeared prominently in many MGM screen musicals, including "Because You're Mine" and "Kiss Me Kate".

James Shigeta, popular Japanese-American actor-singer who starred for producer Ross Hunter in the highly successful screen musical, "Flower Drum Song", co-stars in "Lost Horizon" as Brother To-Lenn, a Tibetan monk who presides at a Shangri-La baptismal ceremony and introduces the song of the film's biggest production number, "Living Together, Growing Together".

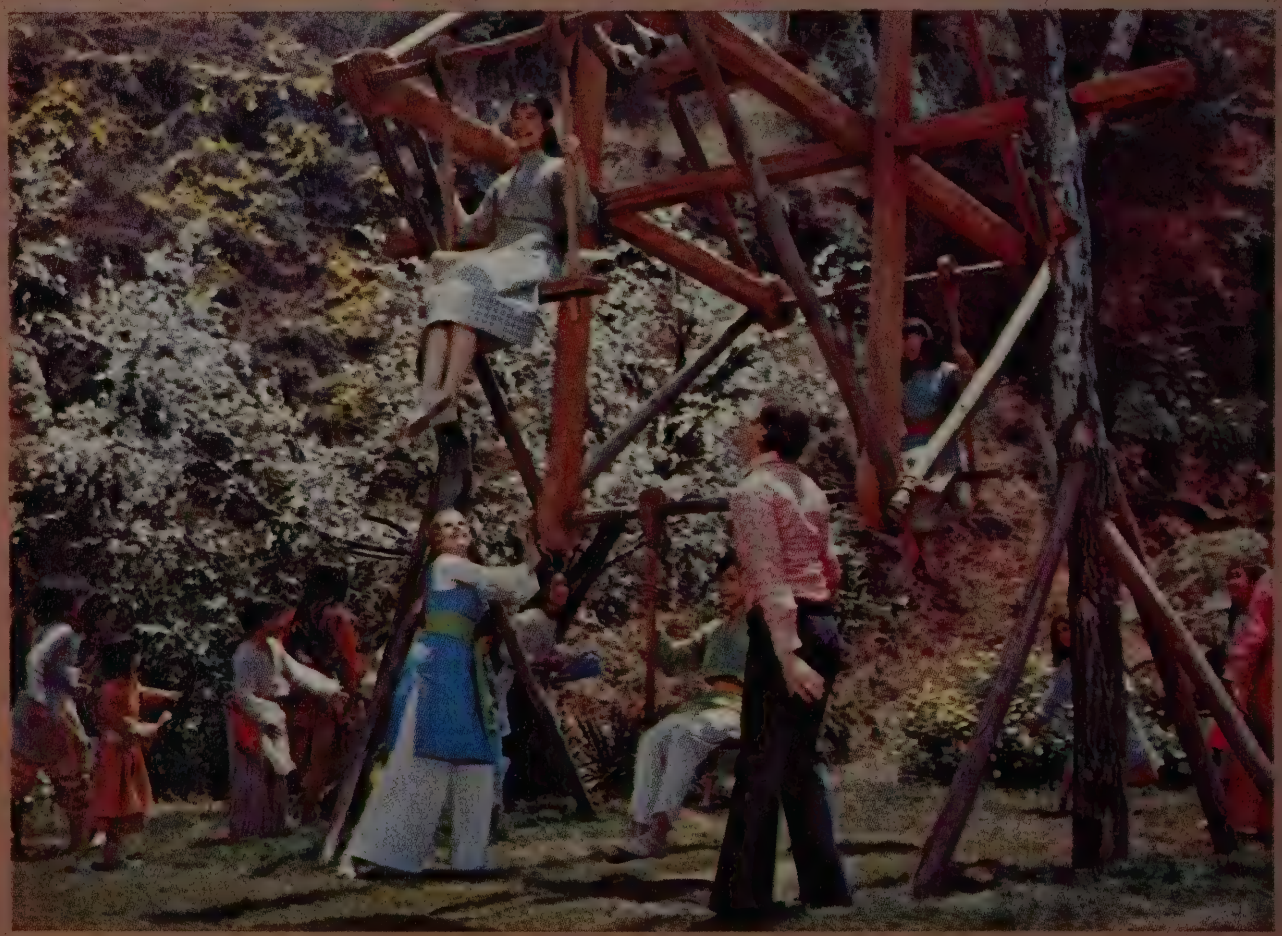
Charles Boyer, the romantic screen idol of the 30's and 40's, has ended an absence of several years from motion pictures to fly back to Hollywood and portray the High Lama of Shangri-La.

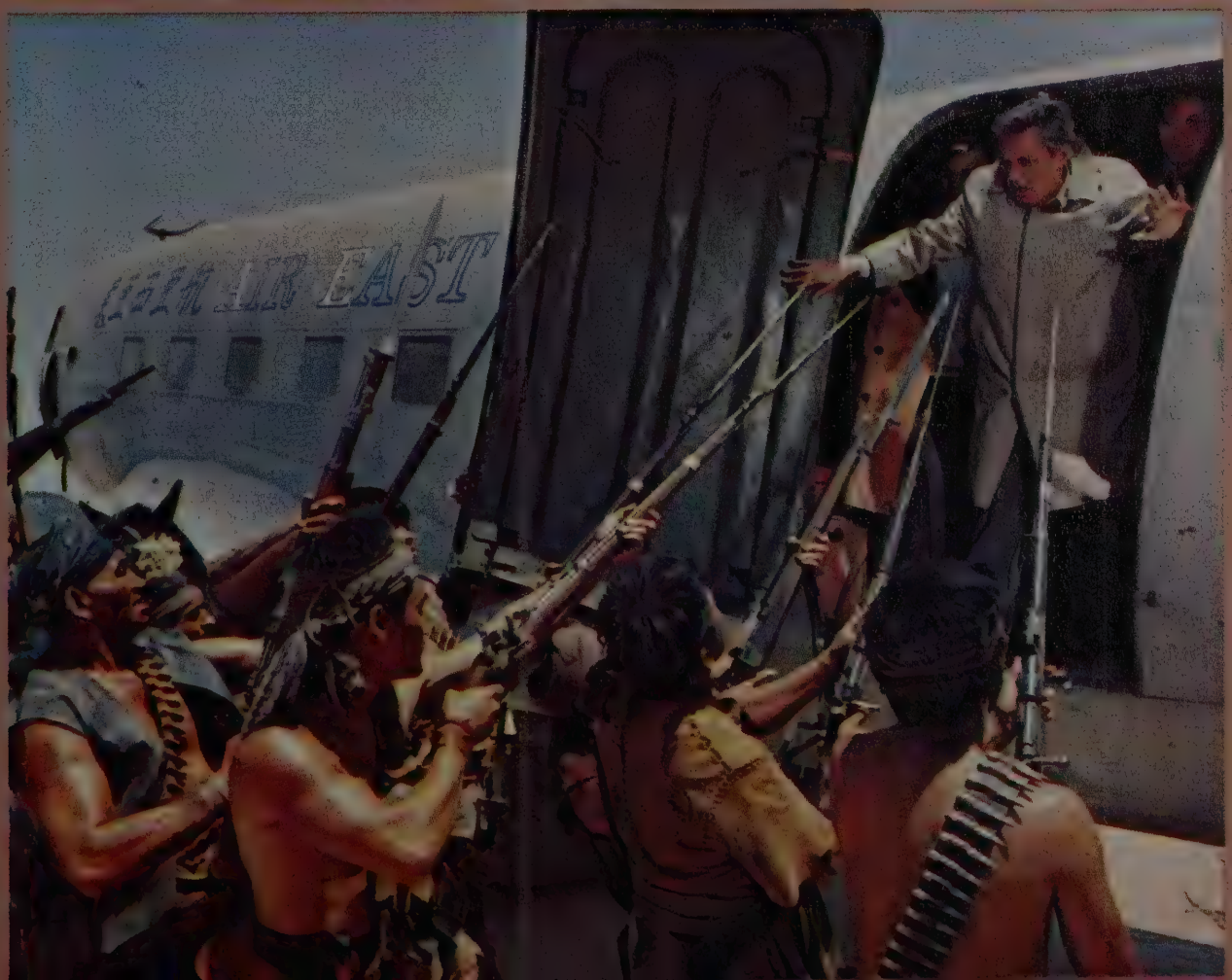
Sir John Gielgud celebrates his 40th year in films by co-starring in "Lost Horizon" in the role of Chang, the spokesman for the High Lama.

Everything about "Lost Horizon", everyone connected with it, and even the monumental settings in which it is filmed, bring back to Hollywood the glamour, the soaring imagination and the magnificent ability to bring another world to life that has made Hollywood the entertainment capital of the world.



Producer Ross Hunter and Bell Records President Larry Uttal discussed the musical production "Lost Horizon", during a recent meeting in Hollywood. All say flick will win an Oscar.




MIDEAST

THE MAN AT THE TOP IS AL GREEN

BY BOBBY SHERMAN

SOUL

"The cream always rises to the top" may be a cliche. But it's absolutely true. Trouble is that some cream takes longer than others in rising. But finally surfaced, you can be sure it will be appreciated.

Al Green has surfaced – he's risen to the top. And he is obviously appreciated. His monumental record sales are proof enough. Presently he is the biggest seller of all rhythm-and-blues performers.

And the question that bothers some of his critics, a question which occurs now is "why?" How come Al Green is the most successful Soul vocalist in the country. His competition is heavy. And even those who love him agree it certainly isn't in the lyrics he selects. They're good. . .but essentially fairly standard R & B love sagas. The music and arrangements are tasteful. However they can't approach the mastery of Marvin Gaye

or Isaac Hayes.

The voice and musicianship work beautifully. But even so, it is still relatively in line with many other R & B performers.

But there is obviously a secret ingredient. Something soft and subtle and underlying — but definitely there. More than anyone else — in a strictly undertone way — he projects the essence of sexuality into his vocal style. It is the dominant factor.

There is a sameness to all of Al's cuts, which with any other performer can be rather boring. But Green gets away with it. This aura of sexuality, which he uses so well, colors all of his interpreting. He employs it in such a way, that it never becomes overemphasized. His subtlety is unique.

The injection of sexuality into popular music is certainly not a new phenomenon. There have been countless performers who have used it with greater or lesser success. The early Presley was strong, obvious sexual stuff. Dylan's "Lay, Lady Lay," with all of it's sensitivity, was blatantly sexual. Peggy Lee has weathered almost thirty years of projecting a restrained sexuality in even the most innocuous songs. Her interpretation of George Harrison's "My Sweet Lord," is one of the most erotic invitations ever recorded. But she's not as soft-handed as Al.

Green's secret seems to lie in suggestion, implication, as opposed to overt statement.

Here, he has no equal. He never gets sloppy. The sexuality is there to take lightly or seriously — but never ignored. His arrangements work superbly. Working with the finest musicians available in the R & B world, the chemistry is perfect.

It is obvious that Green has all of the essentials for remaining at the top of the heap. His talent is rare. His following is loyal and increasing. His reception by the critics has been more than positive. He is still a young man. And he is tremendously attractive. And like the cream he is, has risen, and come a long way from his beginnings.

He was born in Forrest City, Arkansas, twenty-six years ago, and started singing at the age of nine. In a spiritual group with his four brothers, he toured five states before turning professional at the age of sixteen. As with any other singer, there were influences from other musican sources. At various times, the strongest of these were: Sam Cooke, Claude Jester, Jackie Wilson and of course James Brown. At some unknown point, he discovered his own unmistakable style.

After turning professional, he switched to pop music and joined a group called The Creations. The group toured the South and Midwest for three years, playing small soul clubs on the "Chitlin Circuit."

The Creations eventually turned into Al Green and the Soul Mates. It was under that billing in 1968 that Al made a name for himself with a top-five soul single called: "Back-Up Train." Due to a lack of direction, Al could not come up with a strong follow-up. He returned to the "Chitlin Circuit" and to obscurity.

But a year later, while playing a date in Midland, Texas, he ran into Willie Mitchell, chief producer and Vice-President of Hi Records of Memphis. Mitchell decided to produce Green and signed him to Hi. The Green/Mitchell collaboration resulted in a number-one hit on the soul charts with "I Can't Get Next To You." This reworking of the Temptations hit re-established Al and made his LP, "Al Green Gets Next To You," a big seller, too.

His follow-up single was also from the album, "Driving Wheel." It never achieved the same attention as the previous single. But in the fall of 1971, a third single from the album was released.

"Tired of Being Alone," a self-penned smash, took off up the charts nationally and exposed Al Green to the world.

The next single, "Let's Stay Together" cemented Al's future success with sales reaching over two million. It was also the title of an album which reached the top ten on Billboard's national LP survey. It reigned in the number-one spot for ten straight weeks. Included on it was a stirring rendition of the Bee Gee's "How Can You Mend A Broken Heart?"

After that a new single was released, "Look What You Done For Me." It was written by Al with Willie Mitchell and Al Jackson. It became Green's third top-ten single. The concerts, club dates and all the trappings of success quickly followed. And it looks like they may just go on forever for this attractive performer.

In fact it would come as no great surprise if a turn at motion pictures is not far off. His star-appeal is strong. Undoubtedly, the black performer of today, has many more opportunities and advantages at his disposal, than did black entertainers of other generations. From a commercial point of view, musical or cinema, the market is a strong one. We are now entering the age of the 'black super-star', and it should prove to be very exciting.

The transition which Diana Ross made from recording to starring in "The Billie Holliday Story," would not have been possible ten years ago. The climate is a different one today. With Green's established reputation as a top recording artist, it would be a sure thing, for him, too, to make a similar transition. There has been no announcement of possible picture deals, but it is a fair educated guess to think that they are most probably on the way.

He used to be Nina Simone's "LITTLE BROTHER"..

But now SAM WAYMON Is Doing His Own Thing!

BY MARTIN FREDRIC

I want the freedom to express creativity in any form. I want to know if I'm free or not. I want to achieve an inner spirituality to the point that I can deal only in truth. Musically or otherwise. To me, my artistry and my humanity are parallel. I hope to reach as many people as I possibly can. I want to understand them. And I want to try and make them understand me."

Those are the words of Sam Waymon, the hottest upcomer to hit the field of rhythm and blues in years. He's a triple threat man—a singer, composer and arranger. And don't be surprised if he makes it big as a dramatic actor, either. And as for that "freedom" and "truth," and we might add beauty since we've heard the best of his stuff, it's a place he's been struggling to be for years. It all boils down to what Sam describes as "individualization," that unique quality that makes an artist stand out from his more ordinary fellows with ordinary talents. And it's the theme that dominated our interview with him.

The biggest hassle and probably the most important task for any artist, specifically a musician, is individualization. It is the process in which an artist discovers what is uniquely his own. Sometimes it can engulf years of slow, painful effort. Not so frequently, there are those rare and lucky instances, when someone arrives at his desired point, rather quickly. Some of them, reaching overnight sensationsville, find that this too, can be hazardous. The tendency when things happen too quickly, is to stunt potential growth.

For Sam, the road was the slow, sure one—although there were times he doubted its sureness. But today,

at twenty-eight, his career is flourishing.

Having finished composing the musical score for the soon-to-be-released film "Blood (is the truth of the thing)," he is now preparing the score for "Bessie," a film based on the life of the legendary black singer, Bessie Smith. Both films are about black people and are being executed by black people.

Since music is a significant part of the "black expression," it was important to the producers of both films to select a composer who had experienced all phases of the black musical community. And Sam fit the bill on every count.

His whole background is filled with one kind of music or another, although back then, he sometimes wondered if that weren't more of a liability than a help. There was, for example, a very talented big sister who was a kind of family rebel like himself—and her name was—and is—Nina Simone. And while Nina was a big help, when Sam got out into the big world of music, he was determined that he was not going to be "Nina Simone's little brother." He was going to be himself—Sam Waymon. It was the old theme of "individualization" again, and it wasn't his first struggle with it. Before Nina, there was a whole big, wonderful, loving—but not always understanding—family to cope with.

Sam told us about those early days in Tryon, North Carolina. "I was the youngest of eight. It was a very strict religious upbringing. Both of my parents and two of my sisters are ministers.

My mother insisted that rock was the 'devil's message.' I was forbidden to play it in the house. Eventually, though, I became a little rebellious and would play it anyway. My mother still believes that I will become a minister. She thinks that my performing and recording con-

(continued on page 55)

SOUL RAPPINGS

BY BOBBIE G. JACKSON

BOBBY WOMACK has been set for a series of 14 concerts the remainder of this year, and also to write a song for the motion picture, "Across 110th Street." The United Artist star will write the lyrics and sing the title tune for the U.A. movie, with J.J. JOHNSON to score the film. . .

New one from ICE MAN'S BAND, "I Wanna Be Where You Are" on Mercury. . .BIRDS ROLLINS signed with Disco Records, new release titled, "I'm Gonna Try to Be Real True to You," expected any day now. Currently at the New York Apollo Theatre, THE TEMPTATIONS, KOOL and the GANG, SWISS MOVEMENT, QUIET ELEGANCE and THE UNITED SOUND COMPANY.

STEVIE WONDER'S "Superstition" is a monster and will be a top-five record before it's over. Same goes for the JACKSON 5's, "Corner of the Sky."

JOE TEX'S new album titled "Joe Tex Spills the Beans" on Dial. . . "Love Jones" by the BRIGHTER SIDE OF THE DARKNESS is number-one on WMBM, Miami. . .and good radio activity in New York and Chicago.

LEON HAYWOOD'S "Ticket to Loveland" still hanging in there in some markets. RONNIE DYSON is being considered as the lead man in a film of FRANKIE LYMON's life.

KING HANNIBAL'S "The Truth Shall Set You Free" showing signs in St. Louis (KATZ) and Chicago (YWON). . .LOU WILLS has kicked off his Carriage Trade label with "Your Eyes" backed with "Good Side" by RAY FRASIER & THE SHADES OF MADNESS. Brunswick has something cookin' with THE CHILITES "We Need Order" and Barbara Acklin "I Call it Trouble."

CHRIS MARUCCI, Romar Records warns of a good disc coming from LINDA CARR shortly. ARETHA FRANKLIN, BILL WITHERS, THE JACKSON 5, THE STAPLE SINGERS, STEVIE WONDER, THE TEMPTATIONS, THE SUPREMES and QUINCY JONES were all winners in the recording-industry category at the Sixth Annual NAACP Image Awards held in Hollywood.

BILLY PRESTON and BILL WITHERS were among the acts appearing at the recently held Baton Rouge, La. State Fair. . .MERRY CLAYTON has signed as the only American singer to appear in the special charity performance of "TOMMY" rock opera to take place at the Rainbow Theatre in London.

The MAIN INGREDIENT at the Apollo in New York. Also performing are BLACK IVORY, S.O.U.L. and the PERSUADERS. . .CURTIS MAYFIELD concert trail headed for Philadelphia, Indianapolis, Ind., Columbus, Ohio; Buffalo and Pittsburgh.

Good vibrations already felt with news of the teaming up of JAMES BROWN and LYNN COLLINS on a single disc. . .AL GREEN tied the all-time attendance and box-office records at the Norfolk, Va. Scope Arena.

New MARC COPAGE (formerly co-star in the "Julia" TV series) on Marco Records called: "Our Very First Romance." DONNY MANN'S debut single on the Avalanche label is "No More Child's Play."

TEMPTATION'S "Papa" tops the Hot 100 Chart and to think they can't stay long with BILLY PAUL and "Mrs. Jones" moving in seeking a place in the same area.

What's happening with GLADYS KNIGHT & THE PIPS? Breaking in North Carolina and South Carolina: "You're All I Need to Make It" by JOHNSON, HAWKINS, TATUM & DURR.

BOBBY WOMACK'S "Harry Hippie" moving fast. Another to watch is GARNET MIMMS "Somebody Someplace" on GSF label. Keep an ear out for JAMES BROWN'S "Get on the Good Foot."

New singles from Cutlass Records, MILL EDWARDS (formerly of the ESQUIRES) "I Found Myself". . .FLOYD MORRIS, "If Loving You Is Wrong"; FIVE MILES OUT, "Super Sweet Girl of Mine," and the ESQUIRES, "Henry Ralph."

New MARK IV on Mercury, "My Everything You Are". . .THE MANHATTANS follow their "One Life to Live" success with one called "Back-Up." VALERIE SIMPSON's "Silly Wasn't It" a breakout in Detroit and starting to move.

BARBARA MASON'S latest single "Give Me Your Love" is one to watch. LUTHER INGRAM has hit with "I'll Be Your Shelter" on the Koko label. BILLY PRESTON touring with GRAND FUNK RAILROAD and featured on NBC's special "New Year Rockin Eve" aired on December 31st.

AL GREEN'S "I'm Still In Love With You" is still number-one album in most markets with the "Love and Happening" out and getting a lot of attention.

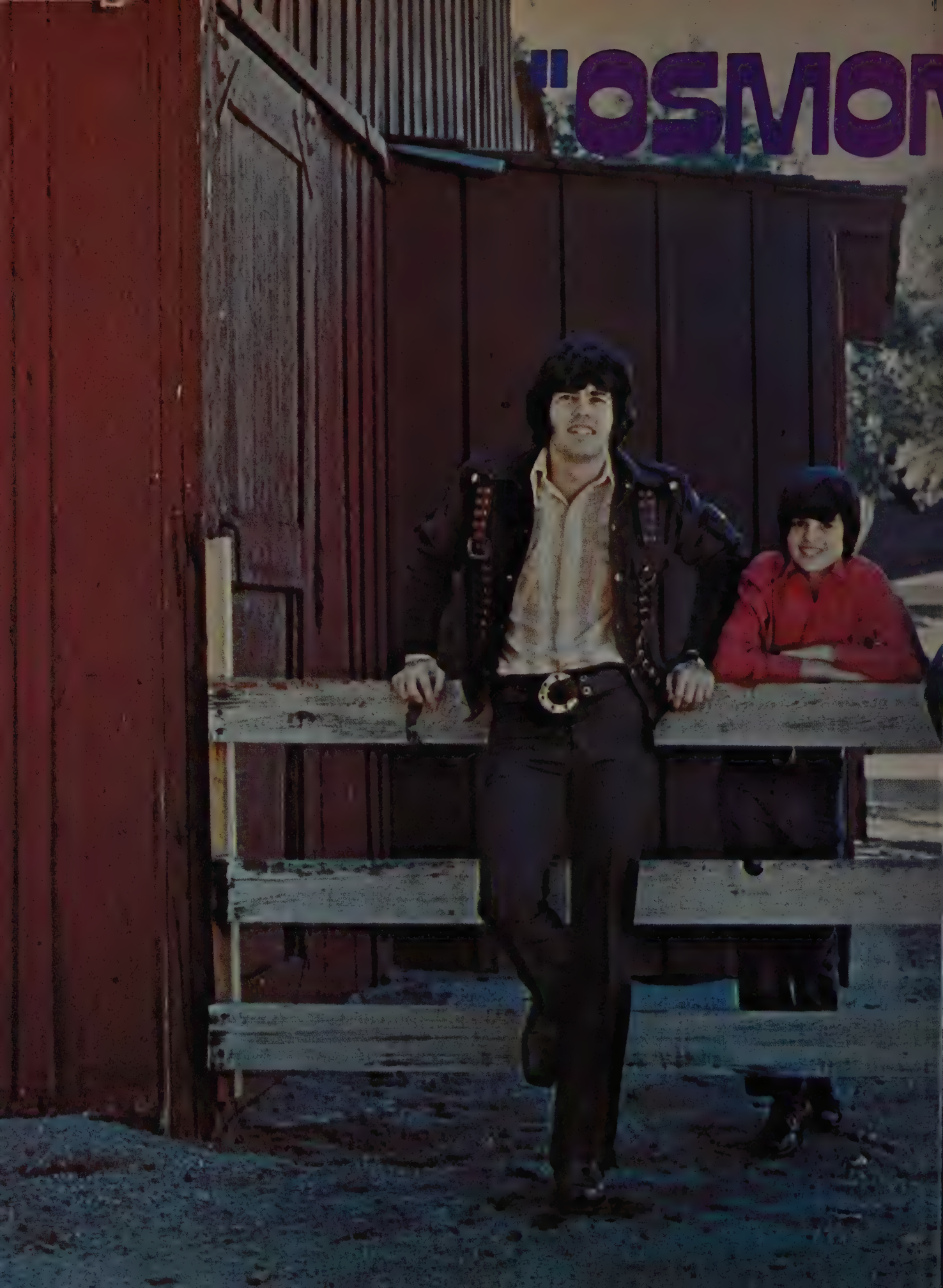
BILLY PRESTON'S "Music Is My Life" establishes Preston as a heavy album artist. "Will It Go Round in Circles," "Blackbird" and the title cut should prove to be favorites.

BILLY PAUL, "360 Degrees of Billy Paul," FREDDI/HENCHI & THE SOULSETTERS, "Dance"; FOUR TOPS, "Keeper of the Castle" and JAMES BROWN'S "Get on the Good Foot". . .all coming up fast.

CLYDE BROWN, newly signed Atlantic artist gives us his all on a single release "Your Wish Is My Command," backed with "Peace And Love". . .The session was produced by Taylor, B. Sigler & P. Hurtt.

Get yourself prepared for another "Ding-A-Ling" onslaught, a new CHUCK BERRY, "Reelin' and Rockin'" is on the way and promises to be another Berry smash.

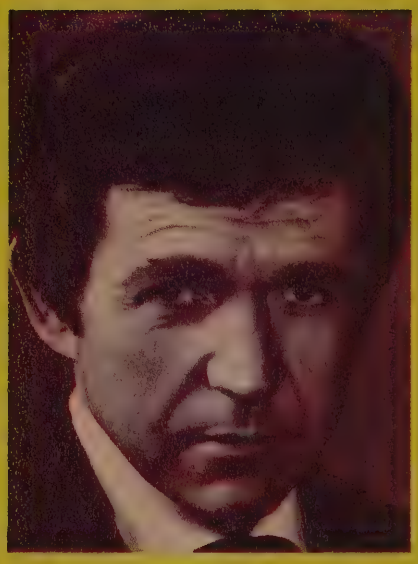
Sorry to learn of the death of RAYMOND JACKSON, who co-wrote such tunes as "Who's Makin Love" and "If Loving You Is Wrong, I Don't Want To Be Right." Jackson was also an accomplished musician and was featured guitarist on the STAPLE SINGERS gold singles "Respect Yourself," and "I'll Take You There." He is survived by his wife Carol; a daughter, Angela; and sons Raymond Earl, Jr. and Cornelius.


"OSMO

IDMANIA"

SEE PAGE 51

The white-clad crooner who sold millions of records with "Young Love" in 1957 has found permanency in the country-music field with 27 consecutive number-one songs on the country charts.



Sonny James, billed the Southern Gentleman for almost two decades, still rakes in the loot to the tune of a half-millions plus a year, but he's doing it by forgetting the pop fans whose hearts fluttered, in exchange for the more permanent type of fan who listens to the Grand Ole Opry on Saturday nights and to one of the nation's 700 all-country music radio stations the rest of the time.

The white suit may have been a gimmick in the beginning, but even after abandoning it for darker attire, it still typifies the image he has projected and protected through the years. In truth, Sonny James is all the suit might signify, a pure, white knight in his own time.

It is inconceivable to those who know Sonny that he could go against the strict demands of his own conscience. That's the hidden side of Sonny James, hidden from the public, that is. Inside the music world, he is a legend for his adherence to his principles–no matter what.

This writer first met Sonny at a drug-education benefit show in Western Kentucky. Like many performers, he is eager to aid a worthy cause. But he cautions, "I don't have any favorite charity. I give mainly through my church, but I'd rather you didn't mention the charity work. I don't do that for print."

Unlike many performers, Sonny doesn't rush around looking for photographers and journalists at charity functions. He follows a different drummer.

Sonny doesn't want to offend anyone, either. Even while attributing his success to a great many people, including manager Bob Neal, he adds, "I'd rather not try to name all the Nashville songwriters who have provided me with inspiration. I'm afraid I might overlook someone and I wouldn't want them to feel neglected."

Neal, by the way, was the first manager of Elvis Presley, Loretta Lynn, Conway Twitty, Johnny Cash and a half-dozen other country greats.

In the past election year, while many country music personalities were clamoring over the nation supporting their favorites, Sonny ignored such opportunities.

"I stay compietely away from politics," he informed us. "I have views, but they're hard to explain and I'm so afraid that people won't understand what I'm trying to say."

But most important, Sonny refuses to do nightclub work. He doesn't drink and doesn't think he should perform where his audience is becoming intoxicated.

This writer recently discussed this quirk of Sonny's career with Slim Whitman, a United Artists recording star with whom Sonny once worked regularly.

"I'm glad to see that Sonny stuck with his convictions," Slim said. "When he was my front man years ago, he had to kind of ignore some of the places we played because of his conscience. His moral convictions are very real."

Bob Neal says of James, "Sonny is very religious and believes a Christian life is one that sets a good example."

Sonny's career traces back to his pre-teen days when he was little James Loden of Alabama's singing Loden Family. He copped his first musical award at age four when his family won a folk-music contest. Singer Kate Smith was there and presented the youngster with a silver dollar. It was a fitting omen. Many more dollars were to follow for Sonny James Loden.

The singer had completed a hitch in the Army when Chet Atkins introduced him to Ken Nelson of Capitol Records in 1952. A successful arrangement with Capitol lasted until late last year when he switched to the Columbia label.

Beginning as a child fiddle player, Sonny now plays the guitar, banjo, uke and an assortment of other instruments on his road show.

"If it has strings, he can play it," Bob Neal insists.

Many of the songs James has recorded have gone into both the pop and country charts. Since signing with Columbia, officials there have admitted that they are seeking both types of radio play from his works.

"I'm just country," Sonny still insists. "I've heard people say that a certain artist is country pop and another hard country, but I feel that if a person is doing what he can do and is doing it to the best of his ability, the people will tell him where he belongs."

Continues James, "I found out a long time ago that my fans want me to do simple tunes that they can hum along with. If a singer does a variety of material, the public will soon let him know what they like best with their record purchases."

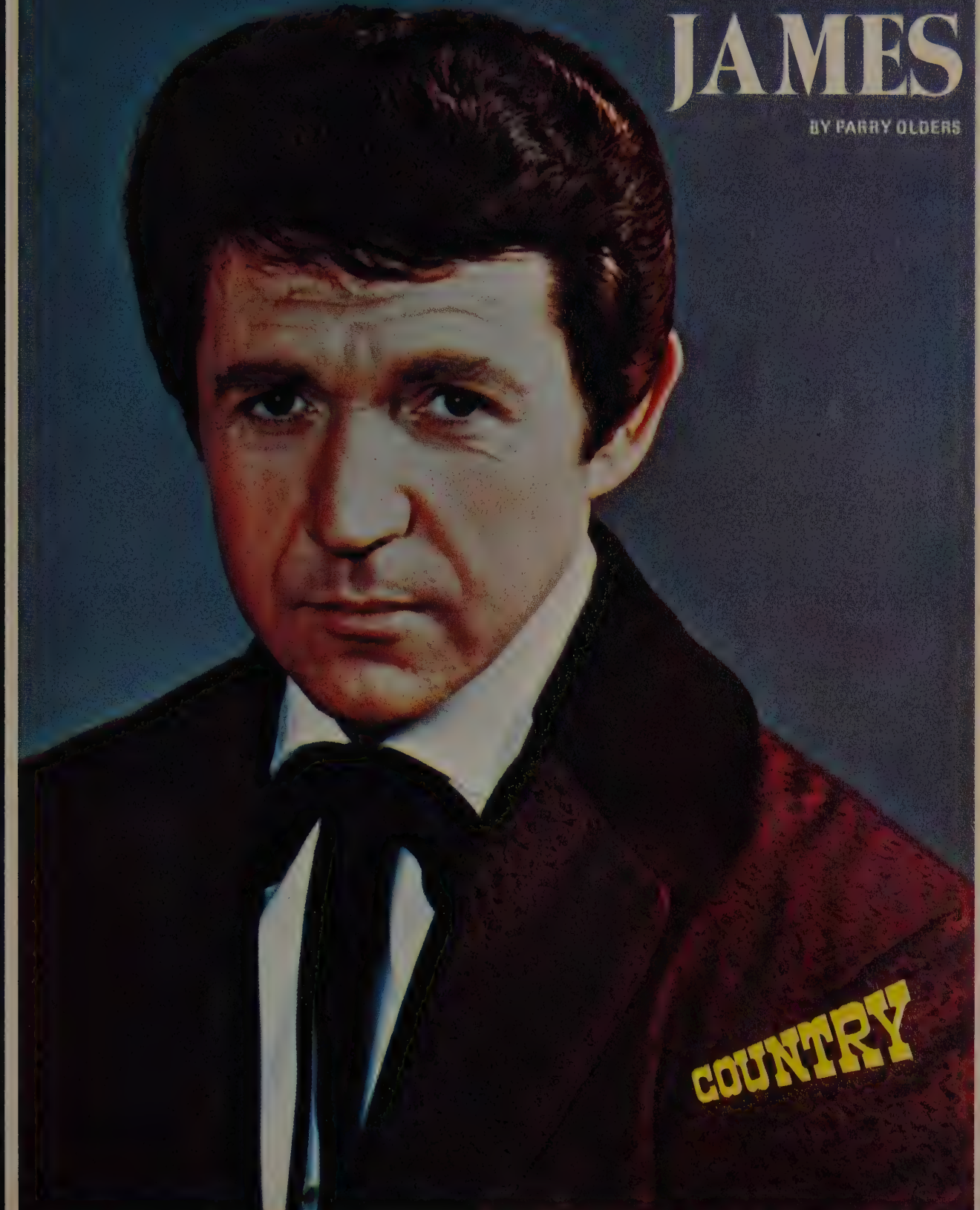
That is the formula that has made Sonny a success. Two of his latest top country songs were "The Snow Is On The Roses" and "Traces."

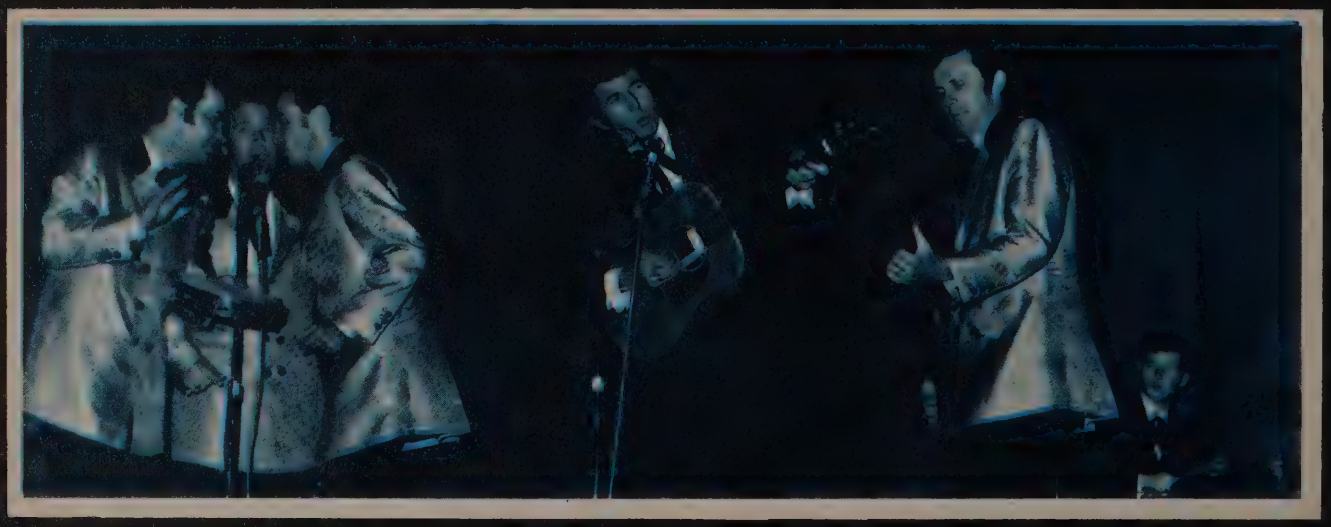
"I try to treat every new song like a baby," he stated. "You have to bring it along, nurture it, and hope it will be what you intended it to be. I strive very hard to get the best material possible so that my records won't all sound alike."

And the number-one songs continue to roll from Sonny's lips. While some of the other pop stars of the 1950's, like Frankie Avalon, Tommy Sands, and Kookie Byrnes are still looking for a recording comeback, Sonny James has remained at the top of the heap. And the white suit still fits!

The Hidden Side Of SONNY JAMES

BY PARRY OLDERS





COUNTRY HOE-DOWN

BY ALAN MITCHELL

The Nitty Gritty Dirt Band has a new United Artists album titled "Will The Circle Be Unbroken?" The three-record set was recorded in Nashville, with the pop group meeting and recording with the hard country likes of Roy Acuff, Merle Travis, Maybelle Carter, Earl Scruggs, and Doc Watson. Nashville Tennessean reporter Jack Hurst contends the recording session "may well be one of the most important recordings done in the 45 years of the Nashville music business."

This writer won't go that far, but the album should go well in the marketplace. Such standards as "Keep On The Sunnyside," "You Are My Flower," and "Dark As A Dungeon" are on the disc. It was reported that Acuff had some doubts about working with the Nitty Gritty group because he "couldn't see their faces." However, their musical savvy won him over.

The album is dedicated to sideman Junior Huskey, who died soon after he had completed the session work for the album.

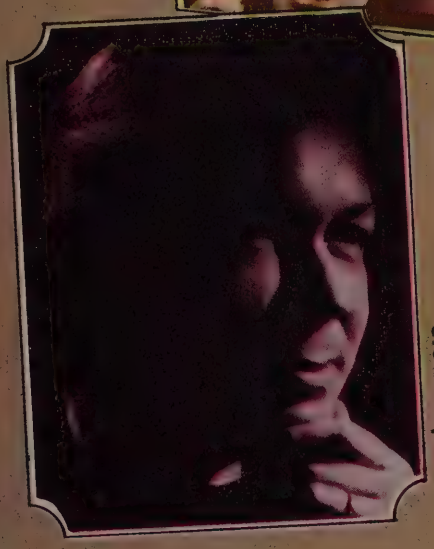
Chart Records' Junior Samples, known more for his part in the "Hee Haw" story than for his records, was in the news recently when the Georgia cracker was arrested in his hometown of Cumming on drunk charges. Soon afterward, he marched into the local newspaper office with a shotgun to see that the "truth" appeared in print.

According to Samples, the arrest was a political move by the new sheriff. Junior had supported his opponent in a recent election.

Sam Lovullo, "Hee Haw's" producer, offered to shed some light on the matter. Quipped Sam, "As we all know, Junior is great selling cars on 'Hee Haw.' However, when Junior samples his moonshine in the cornfield, away from 'Hee Haw,' the sheriff should be included in his party."

Grand Ole Opry regular Stu Phillips, whose syndicated television show is seen in many parts of the nation, has a new single titled "I Hear Your Name." Stu, a native Canadian who once studied law at McGill College in Montreal, told us, "I started writing the song in New Orleans and finished it in a plane somewhere over Knoxville. I had been away from home 20 days or so when I wrote it, and I guess I was thinking about how nice it would be to get home."

Sherwin Linton



Stu Phillips

Jeanne Pruett

One of country music's most successful recording duos, Jan Howard and Bill Anderson, have broken up after seven years. The Decca Records twosome not only recorded together, but Jan was a part of Bill's road show and his syndicated television show, which is seen in more than 120 cities.

Jan said at press time, "Bill and I will still work together if the people who promote the shows choose to book us together. But I'm sure he'll have another girl on the road show after the first of the year."

Anderson agrees. He's hoping to find an unknown and make her a star. It has happened before. Bill brought Connie Smith to Nashville in 1964 after seeing her in a talent contest. He took her to Chet Atkins and she signed with RCA.

"I'd like to have the same kind of luck all over again, except this time, I'll keep her with me and my show," Bill said.

Anderson, who has done some serious acting in the past, had a small part in an ABC-TV "Jigsaw" series segment. Although Bill doesn't drink, he played the part of a bartender.

"Cotton King" Sherwin Linton had an interesting story for us recently. It seems that Sherwin was upstaged by a Labrador Retriever at the Pawnee County Fair in Nebraska. During his most serious song, the black beast came into the show arena and laid down in front of the stage with a dead rabbit.

"He played with it till he tore that rabbit all to pieces, then quietly dragged his rabbit away after the song," Sherwin said. "It was not only distracting to the audience, but I nearly broke up."

A new country singer, Billy Bob Bowman, has a record tagged "Miss Pauline"

that is climbing on the country charts. Actually, Bowman and his Beaumont Bag & Burlap Company is a pseudonym for Biff Collie, who is the Nashville promotion man for United Artists Records.

Says Biff, "Since I'm in country promotion and a record producer, this story sounds like an ego trip, and for all practical purposes, it may be. However, the song represents three and a half years of frustration to me." Biff had been attempting to have UA release it by other artists for that long. Finally, he did it himself under the B. B. Bowman tag and UA released it without knowing who Bowman really was.

Singer/songwriter Joe South, who wrote "Games People Play" and "Rose Garden," has a new Capitol album titled "A Look Inside Joe South." According to Joe, "My songwriting is just my way of communicating. I just write from my own experience and my dreams, and I hope I'm making some valid contribution to the world."

Jackie Phelps, a regular on the "Hee Haw" show, has recently left the Roy Acuff show and is currently doing a single act via J. B. Bard's Central Talent Agency of Madisonville, Ky.

Phelps, who records with Starday, states, "Country music fans are ardent followers. Any type of music with a good beat suits a great many people who follow pop music. Country fans are much more particular. The fan and the artist must speak the same language."

Jeanne Pruett, a former telephone operator who has had several successful Decca singles, has her first album on the market titled "Love Me."

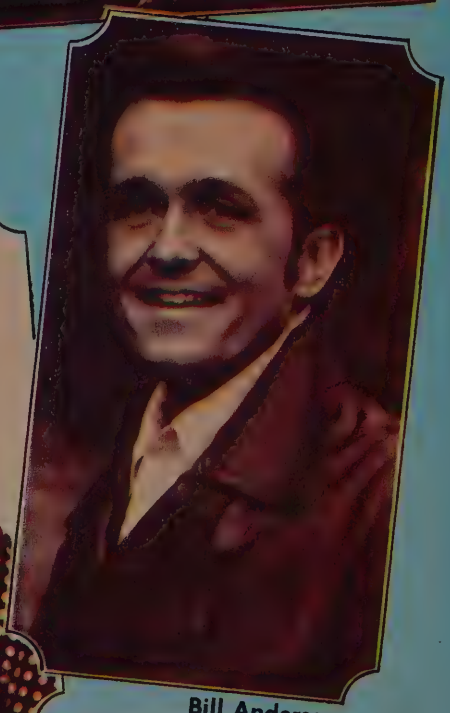
"I always felt like I wanted to sing," she informed us. "I always thought that something might happen someday that would let me get into it. But I took the long way around getting there because I raised my family first." She and Jack Pruett, who is the lead man for David Houston's band, have celebrated their 18th wedding anniversary.

One Music City writer has revealed that Raquel Welch may be coming to Nashville to record some country songs for the Warner Brothers label.

Roy Clark, who began singing as a youngster with his father and uncles, invited father Hester and uncles Dudley and Paul Clark to perform with him on the Grand Ole Opry show in December.

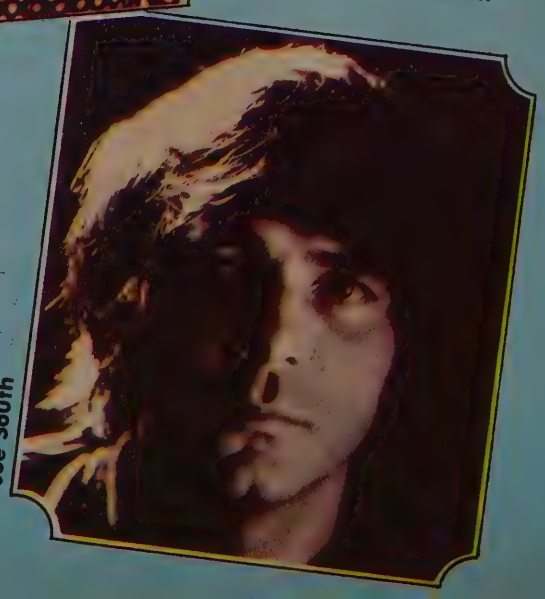
Loretta and Mooney Lynn's 18-year-old daughter Cissy Lynn married Gary Lyell Thanksgiving Day at the Lynn's ranch at Hurricane Mills, Tennessee. "Entertainer of the Year" Loretta and hubby spent the month of December and the New Year at their hideaway in Mazatland, Mexico.

Roy Clark and Junior Samples



Bill Anderson

Jan Howard



Joe South

HANK WILLIAMS JR. Has Moved Country Music -- UPTOWN!

BY IDA SHIRLEY

It might seem to the casual observer that Hank Williams, Jr. is making a handsome living from the laurels of his father, who pioneered in country music with tunes that cried from jukeboxes in honky-tonks all over the nation when young Williams was still in diapers.

The lonesome sound of the elder Williams is still alive and artists are still recording his works. But Hank Jr. has an

identity of his own that pushes his records to the top of the country charts with an amazing frequency. His MGM singles, "Pride's Not Hard To Swallow" and "Eleven Roses," are the most recent two to make it to the top.

Like his father, Hank Jr. has caught the imagination of country fans, but with a more uptown sound than exhibited by his parent. The songs are still the simple ballads that country fans can relate to. But Hank Jr. has modified the mold by using increasingly complex accompaniment and always looking to sophisticate the music form.

"Country music has moved uptown," the 22-year-old singer told this writer recently.

Could that be bad?

"No, that's good," Hank Jr. insists. "A few people in their penthouses hate to admit it, but it gets late at night and they get a beer and turn on a little Hank Williams or Ray Price."

Hank Jr. claims no special credit for changing the Nashville Sound, but instead gives lip service to the bigger and better bands that have become prevalent in the country ranks, despite the protests of some country fans.

Like Hank Jr., Nashville itself has undergone an uptown transition. The young bell-bottom-clad executives that frequent Music Row encourage music that goes beyond the gallus and print-dress set. Accordingly, country music has broadened its base and has become more appealing to more young people.

Still, young Williams cannot escape the shadow of his father. Despite the fact that he is heavier, the face is still the same as the man who wrote "Your Cheatin' Heart" and "I'm So Lonesome I Could Cry."

"I always wanted to be sure I could do the sort of work that would have made my father proud of me," Hank Jr. states reverently.

A career as an entertainer was always Williams' dream. He was making public appearances and performing at the Grand Ole Opry by age 14.

Though some early writers may have thought that the legend of his father guaranteed Hank Jr.'s success, that wasn't necessarily the case. Other offspring of equally famous performers have fallen by the wayside. However, Hank Jr. was able to land an MGM recording contract at age 17 and has appeared in several movies for the company, as well as doing an impressive list of hit records and movie soundtracks.

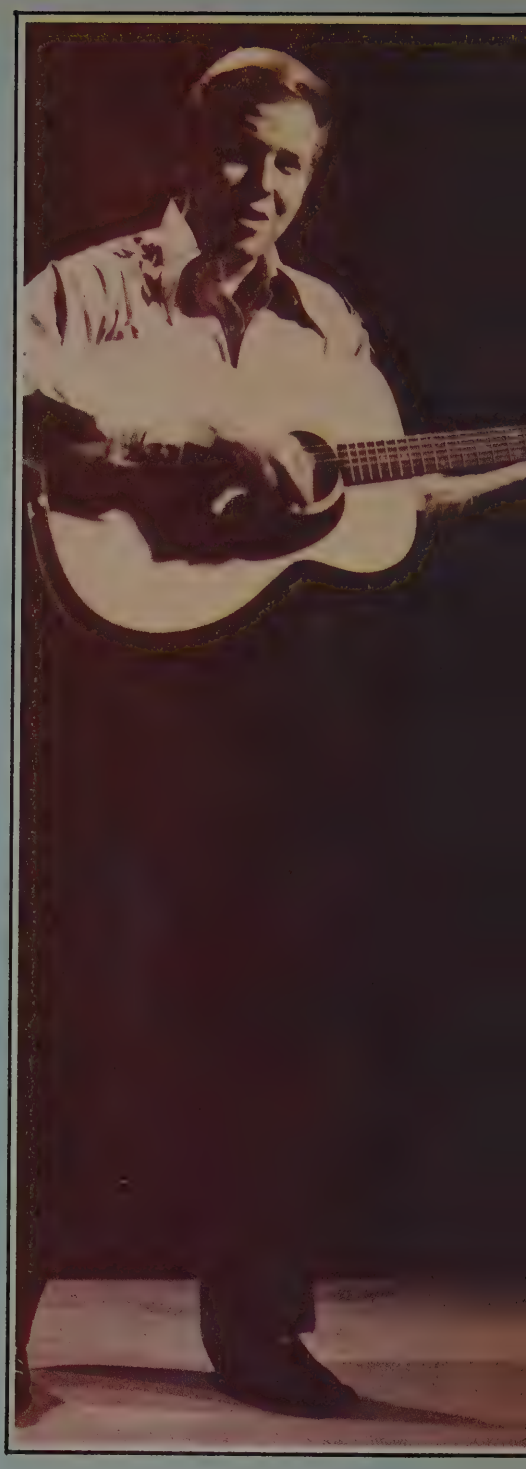
Besides "Your Cheatin' Heart," he has done soundtracks for "Kelly's Heroes," which starred Clint Eastwood, "The Moonshine War," and "The Last Picture Show," an Academy Award winner. Hank Jr. also starred in "A Time To Sing," an MGM movie which featured Williams and Ed Begley.

Concerning his acting, Hank Jr. said, "You're trying to put on a little act on stage when you're singing. You put yourself into your songs. As an actor, you put yourself into the role and into the camera."

Singing and songwriting are Williams' forte. Like his father, some of Hank Jr.'s songs have been wrought from personal tragedy. After working with Red Foley the night before he died of a heart attack, he penned, "I Was With Red Foley (The Night He Passed Away)." No doubt, he recalled that it was Red Foley who tearfully sang "Peace In The Valley" at his father's funeral.

While representing all the nostalgia any hard country fan might ask for, Hank Jr. is still managing to make country music more than the regional offering it was before his immortal father happened on the scene. He was a mere three months old when the Williams family moved to Nashville. Hank Jr. grew up and grew with country music. Today, he is an integral part of what has made Nashville famous.

The popularity of Hank Jr. is mirrored by the fact that he joined Frank Sinatra and Tony Bennett as the official entertainment for the President's Inaugural Ball this year.



Yet Williams isn't the type of "star" who forgets his fans or friends. Frequently, before signing autographs after a road show, he will go to the bus and change into jeans and a sport shirt from the rhinestone outfit. When this writer last saw Hank Jr. it was winter and he was standing in a cold parking lot in shirt sleeves signing autographs. His hands were shaking as he scrawled his name on pictures and programs, but the smile did not falter.

COUNTRY FAVORITES

I HATE GOODBYES

(As recorded by Bobby Bare/RCA Victor)

JERRY FOSTER
BILL RICE

Softly close the door behind you
How it hurts me to see you go
Gently break the tie that binds you
And this heart that loves you so
If you're sure you won't be staying
Then just walk on out of my life
There's just two words left for saying
And the Lord knows how I hate goodbyes.

Nothing's born to live forever
But oh how it hurts to see it die
First it's always then it's never
And the Lord knows how I hate goodbyes.

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I MUST BE DOIN' SOMETHING RIGHT

(As recorded by Roy Drusky/Mercury)

BEN PETERS

I can't give her all the things that I wish that I could give
And Lord she knows there's not much change in sight
She could walk out any time for a better way to live
But I guess I must be doin' something right.

If she wanted to be free she could have most everything
With me she's only had an uphill fight
But if my love was a song, it's the only one she'd seen
So I guess I must be doin' something right.

I must be doin' something right when I hold her every night
And we love with all our might
Then I give thanks to Him above
'Cause he blessed this house with love
And I guess I must be doin' something right.

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THE LOVING GIFT

(As recorded by Johnny Cash and June Carter Cash/Columbia)

KRIS KRISTOFFERSON

Boy
You gave me a blanket to keep me from the cold
Girl
And you gave me a song I learned to sing
Boy
You showed me some beauty through the windows of your soul
Girl
And you showed me a world I'd never seen.

Both
Each giving to the other
Loving giving it away
Girl
We spent the precious time we knew was borrowed
Boy
Cause you gave me the courage to live with yesterday
Girl
And you gave me tomorrow.

Boy
You gave me a candle to light my way to bed
Girl
And you erased the shadows I'd been seeing
Boy
You brought me a pillow to rest my weary head
Girl
And you taught me a gentle way of dreaming.

Both
And even if you leave me
I'll be richer when you go
Girl
I'm richer just living with the loving gift you gave me
Boy
Cause you gave me a blanket to keep me from the cold
Girl
And you gave me a baby.

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THERE STANDS THE GLASS

(As recorded by Johnny Bush/RCA)

RUSS HULL
MARY JEAN SHURTZ
A. GREISHAM

There stand the glass that will ease all my pain
That will settle my brain
It's my first one today
There stands the glass that will hide all my tears
That will drown all my fears
Brother, I'm on my way

I'm wond'ring where you are tonight

I'm wondering if you are all right
I wonder if you think of me in my misery
There stands the glass
Fill it up to the brim 'til my troubles grow dim
It's my first one today.

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TIL I GET IT RIGHT

(As recorded by Tammy Wynette/Epic)

RED LANE
LARRY HENLEY

I'll just keep fallin' in love
Til I get it right
Right now I'm like a wounded bird hungry for the sky
But if I try my wings and try long enough
I'm bound to learn to fly
So I'll just keep on fallin' in love
Til I get it right.

My door to love has opened up more to love than in
I'm either fool or wise enough to open it again
Cause I'll never know what's beyond that mountain
Til I reach the other side
So I'll just keep on fallin' in love
Til I get it right.

If practice makes perfect
Then I'm near 'bout as perfect as I'll ever be in my life
So I'll just keep on fallin' in love
Til I get it right.

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I'M NOT STRONG ENOUGH (To Build Another Dream)

(As recorded by Stonewall Jackson/Columbia)

DALLAS FRAZIER
A.L. "Doodle" OWENS

I'm not strong enough to build another dream
I've helped myself to easiness and laughter
As far as good times go I've had the best
But the nights don't satisfy my mornings after a tear pours out for you and I confess.

I'm not strong enough to build another dream
I grow weaker ev'ry time I hear your name
I try with other hearts but I can't finish what I start
'Cause I'm not strong enough to build another dream.

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FARM IN PENNSYLTUCKY

(As recorded by Jeannie Seely/Decca)

JEANNIE SEELY

I've been away, away too long
I've said my piece and I've sung my song
I've paid the price, but my bills are paid
I got it made I got me a farm in Pennsyltucky.

Come spring I'll be plantin' ev'ry seed I can sow
Then sit up on my front porch and rock and watch 'em grow
If we don't get a frost with the cold wind from the north
Reckon that corn's a-gonna be knee high by the fourth.

I got hay up in the loft and corn down in the barn
I'm buildin' me a fence ten foot high around my farm
I got me a still and while the shine's a'brewin'
I'll just sit and wonder what the poor folks are doin'.

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RATED X

(As recorded by Loretta Lynn/Decca)

LORETTA LYNN

If you've been a married woman
And things didn't seem to work out
Divorce is the key to bein' loose and free
So you're gonna be talked about
Everybody knows that you loved once
So they think you'll love again
You can't have a male friend when you're a has been of a woman
You're rated X.

And if you're rated X
You're some kind of goal every man might try to make
But I think it's wrong to judge every picture
If a cheap camera makes a mistake
And when your best friend's husband says to you
You've sure started lookin' good
You should've known he would and he would if he could
And he will if you're rated X.

Well nobody knows where you're going
But they sure know where've been
All their thinkin' of is your experience of love
Their minds eat up with sin
The women all look at you like you're bad
And the men all hope you are
But if you go too far
You're gonna wear the scar of a woman
You're rated X.

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GOOD THINGS

(As recorded by David Houston/Epic)

BILLY SHERRILL
NORRO WILSON
CARMOL TAYLOR

When I wake up early in the morning
The first thing on my mind is loving you
Hm hm hmm
When I see a honey bee kissing on the flowers
I feel good cause it makes me think of you
And the things you do
I got what I wanted and I'm proud of it
I'll tell the world I sure do love it baby
You make good things happen to me
Good things happen in the morning
Good things happen in the evening
Everything you do makes me feel fine
Ever since the day I found you
It's good just being around you
And the very best thing of all is that you're mine.

When I go to bed late in the evening
The next thing on my mind is loving you
Hm hm hmm
No teardrops stain my pillow
I just lay there and dream sweet dreams of you all night through
Oh woman of mine I'm giving you warning
I like loving early in the morning baby
You make good things happen to me
You're the very best thing of all
Is that you're the very best thing of all is that you're mine.

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YOU TOOK ALL THE RAMBLIN' OUT OF ME

(As recorded by Jerry Reed/RCA)

JERRY REED HUBBARD

You took all the ramblin' out of me, girl
With the finest loving I ever seen now
All I want to do is sit home and play my old guitar
And sing songs about all the places that I've seen.

Your country lovin' and your country cooking
Done blowed my mind and set me free
You took away all my urge to roam
All I want to do is just hang around home
'Cause you took all the ramblin' out of me.

How I wound up down here in Monroe
Something I'm never gonna figure out, it's true
But your sweet love settled me down
Made me quit all my travelin' round
All I want to do is sit home and grow old with you.

Last night I heard a freight train through my window
And I couldn't help thinkin' as I heard that whistle scream
How that old lonesome sound
Don't make me itch and want to move around
'Cause you took all the ramblin' out of me.

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IN THE PALM OF YOUR HAND

(As recorded by Buck Owens/Capitol)

BUCK OWENS

I dance every time you pull the string
I cry every time you treat me mean
I lie when I say we're only friends
I know I'm right in the palm of your hand
I laugh every time you have a fling
I hurt every time you cause a scene
I lie when I say we've reached the end
I know I'm right in the palm of your hand
You've got me right in the palm of your hand.

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MY TENNESSEE MOUNTAIN HOME

(As recorded by Dolly Parton/RCA Victor)

DOLLY PARTON

Sitting on the front porch on a summer afternoon
In a straight-back chair on two legs leaned against the wall Watch the kids a-playing with June bugs on a string
And chase the glowing fireflies when evening's shadows fall.

In my Tennessee mountain home
Life is as peaceful as a baby's sigh
In my Tennessee mountain home
Crickets sing in the fields near by.
Honeysuckle vines cling to the fence along the lane
And their fragrance makes the summer wind so sweet
And on a distant hilltop, an eagle spreads its wings
And a song bird on a fence post sings a melody.

Walking home from church on Sunday with the one you love
Just laughing, talking, making future plans
And when the folks ain't looking
You might steal a kiss or two
Sitting in the porch swing holding hands.

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DON'T TELL ME YOUR TROUBLES

(As recorded by Kenny Price/RCA)

DON GIBSON

Don't tell me your troubles
I got troubles of my own
Don't tell me your troubles
Just leave me alone
Go on home tell it to a friend
I got troubles of my own.

You tell me that she's no good
She's mean as she can be
It's written all over your lonesome face
Any heart broke fool can see
Leave me alone
Go on home tell it to a friend
I got troubles of my own.

It happens to the best of us
That's what they always say
So take it boy like a man
And don't stand in my way
You say your sweet love left you
Whatcha think about me

I wouldn't be sitting here listening
If you hadn't set me free
Leave me alone
Go on home tell it to a friend
I got troubles of my own
Troubles of my own.

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LOVE SURE FEELS GOOD IN MY HEART

(As recorded by Susan Raye/Capitol)

BUDDY ALAN

Too many times I have seen you
With nothin' but love in your eyes
Knowin' the feelin' you give me
Knowin' but not knowin' why

Just bein' with you is heaven
No words can describe how I feel
Each time you tell me you love me
I know that this feelin' is real.

I get this feelin' of roses and sunshine and dew on the ground
I get the feelin' of warmth when I think of this new love I've found

I get the feelin' of pride when I'm with you
And loneliness when we're apart
I can't say enough for the way that I feel
Love sure feels good in my heart

Sometimes I may take for granted
This love that I'm so thankful of
But somehow you seem to get stronger
Showering me with your love

No one can be quite this happy
There's blue skies for me every day
'Cause your love just seems to make me wear a smile
Twenty-four hours a day.

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HOPPY'S GONE

(As recorded by Roger Miller/Mercury)

JOHNNY SLATE
LARRY HENLEY
RED LANE

Hang it up boys, yesterdays and dreams and matinees
Like tinker toys they fell apart today
Well almost anyway
Hoppy's gone.

Bed 'em down, boys, put your cowboy boots and guns away
The broomstick horse just up and died today and so did Saturdays
Hoppy's gone.

Rock-a-bye yesterday, winds blow and cradles will fall
And down comes the curtain and all of a lifetime of mem'ries lives on
Hoppy's gone, boys, Hoppy's gone.

Hang it all up boys, yesterdays and dreams and matinees
Like tinker toys they came apart today, best just let it lay
Hoppy's gone
Rock-a-bye yesterday, winds blow and cradles will fall.

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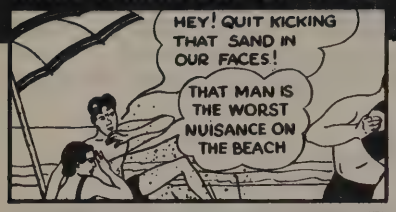

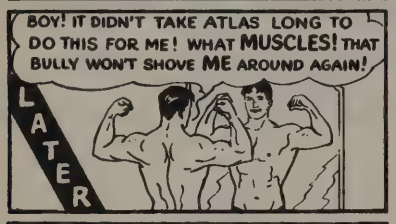

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HITS OF THE '50'S

MY HEART BELONGS TO ONLY YOU

FRANK DANIELS
DOROTHY DANIELS

My heart belongs to only you
I've never loved as I love you
You've set a flame within me burning
A flame to stay within me yearning
It's just for you I want to live
It's just to you my heart I give
I'll always be your slave my darling
Through the coming years.

There were sometimes when I was doubtful
Of this new love affair
But now my mind is no more doubtful
I've found my heaven with the help of a prayer
You are the song within my soul
A melody that can't grow old
I've known for long
My heart belongs to only you.

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LONG LONELY NIGHTS

LEE ANDREWS
BERNICE DAVIS
DOUGLAS HENDERSON
MIMI UNIMAN

Long, long and lonely nights
I cry my eyes out over you
Wondering if I did right
And why you left me with a broken heart
Long, long and lonely nights
Oh, how I miss you, my dear
Please, please come back to me
How I wish you were here
As I go along my lonely way
I visualize your face
When I pass thru my doorway
What's left for me to face?
Oh long, long and lonely nights
I guess you're never coming home
Long, long and lonely nights
Ever since you've been gone
Ever since you've been gone
Please, please come back to me
You've been gone too long.

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BROWN EYED HANDSOME MAN

CHUCK BERRY

Arrested on charges of unemployment
He was sittin' in the witness stand
The judge's wife called up the district attorney
She said, "Free that brown eyed man
If you want your job, you better free that brown eyed man
Flyin' 'cross the desert in a T.W.A.
I saw a woman walkin' 'cross the sand
She'd been a walkin' thirty miles en-route to Bombay
To meet a brown eyed handsome man
Her destination was a brown eyed handsome man.

'Way back in history three thousand years
In fact ever since the world began
There's been a whole lot of good women shedin' tears over a brown eyed handsome man
It's a lot of trouble with a brown eyed handsome man.

Beautiful daughter couldn't make up her mind between a doctor and a lawyer man
Her mother told her daughter, "Darlin' go out and find yourself a brown eyed handsome man
Just like your daddy
He's a brown eyed handsome man
Milo Venus was beautiful lass
She had the world in the palm of her hand
She lost both her arms in a wrestlin' match to meet a brown eyed handsome man
She fought and won herself a brown eyed handsome man
Two-three the count with nobody on
He hit a high fly into the stand
Rounded third he was headed for home
It was a brown eyed handsome man
That won the game it was a brown eyed handsome man.

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HITS OF THE '50'S

SINCE I MET YOU BABY

IVORY JOE HUNTER

Since I met you baby
My whole life has changed
Since I met you baby
My whole life has changed
And ev'rybody tells me
That I am not the same.

I don't need nobody
To tell my troubles to
I don't need nobody
To tell my troubles to
'Cause since I met you baby
All I need is you.

Since I met you baby
I'm a happy man
Since I met you baby
I'm a happy man
I'm gonna try to please you
In ev'ry way I can.

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TUTTI FRUTTI

R. PENNIMAN
D. LA BOSTRIE

A bop bop a loom op a lop bop boom!
Tutti Frutti au rutti, Tutti Frutti au rutti
Tutti Frutti au rutti Tutti Frutti au rutti
Tutti Frutti au rutti A bop bop a loom op a lop bop boom!

I got a gal her name's Sue
She knows just what to do
I got a gal her name's Sue
She knows just what to do
I've been to the east, I've been to the west
But she's the gal I love the best
Tutti Frutti au rutti
Tutti Frutti au rutti Tutti Frutti au rutti
Tutti Frutti au rutti Tutti Frutti au rutti
A bop bop a loom op a lop bop boom!

I got a gal her name's Daisy
She almost drives me crazy
I got a gal her name's Daisy
She almost drives me crazy
She's a real gone cookie yessirree
But pretty little Suzy's the gal for me
Tutti Frutti au rutti Tutti Frutti au rutti
Tutti Frutti au rutti Tutti Frutti au rutti
Tutti Frutti au rutti
A bop bop a loom op a lop bop boom!

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THANK YOU PRETTY BABY

BROOK BENTON
CLYDE OTIS

I want to thank you pretty baby for giving your love to me
I want to thank you pretty baby for giving your love to me
My heart was locked up till you came and set it free.

I'm gonna love you pretty baby
I'll love you till the end of time
I'm gonna love you pretty baby
I'll love you till the end of time
I want to thank your folks
For making you so divine.

Thank you for your loving ways
Thank you 'cause you've been so kind
I'm gonna take my time and thank you
Because you're mine all mine all mine
I'm gonna kiss you in the morning
Kiss you in the evening too
I'm gonna kiss you in the morning kiss you in the evening too
I'm gonna spend my life loving no one but you
I'm gonna spend my life loving no one but you.

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LONELY TEARDROPS

BERRY GORDY, JR.
TYRAN CARLO

Lonely teardrops
My pillow's never dry
Lonely teardrops
Come home come home
Just say you will
Say you will
Say you will
Hey hey my heart is cryin', cryin'
Lonely teardrops
My pillow's never dry
Lonely teardrops
Come home come home
Just say you will, say you will
Say you will
Hey, hey
Just give me another chance
For our romance
Come on and tell me
That one day you'll return
'Cause ev'ry day
That you've been gone away
You'll know how my heart does nothing but burn
Cryin' lonely teardrops
My pillow's never dry
Lonely teardrops
Come home come home
Just say you will
Say you will
Say you will
Hey hey
Say it right now baby
Come on, come on.

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DANCE WITH ME HENRY (The Wallflower)

E. JAMES
P. OTIS

Hey baby
What do I have to do to make a hit with you

While the cats are ballin'
You better stop your stallin'
You gotta swing it by the hour
Or you're gonna be a wallflower
Dance with me Henry
You better dance while the music goes on
Oo-oo-oo-oo-we
Henry come and dance with me
You better feel that Boogie beat
And get the lead out of your feet

You gotta dance with me Henry
Alright baby
Dance (jump) with me Henry
Don't mean maybe
Dance (rock) with me Henry
Any old time
Dance with me Henry (talk to me Henry)
Don't change my mind
Dance with me Henry
Alright you better dance while the music goes on

If you don't start trying
You're gonna end up crying
If you learn some dancing
Well you might have a chance then
Dance with me Henry
You better dance while the music goes on

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PROGRESSIVE PATTER

(continued from page 16)

"Knights in White satin."

News is that the next YES album will definitely be live with recordings taken from their present and past tours of the States.

THE KINKS scored very well at their recent appearance at The Madison Square Garden Felt Forum in New York. The British group has been around for a long time and are consistently good. We should see more of them in the States.

Columbia Records picked up two more gold records as the RIAA certified "Saturday In The Park" by CHICAGO, and the new SANTANA album "Caravanserai." Chicago has released five albums thus far, and all have achieved gold records. Following the certification of their "Saturday In The Park" single, a second single "Dialogue" was taken from the group's "Chicago V" LP. SANTANA, too, has received four gold albums in as many releases.

JIM DAWSON

(continued from page 15)

Nowack relates on the album, "This will represent more of the way Jim comes across in concert; more natural without too much or too little production. For example, there isn't going to be any chorus in the background as in the previous album. It will just be Jim doing his thing "which he does best."

Looking into the not too distant future, Jim hopes to have a top single evolve from the album. He doesn't know which one will be released, but any one of his lovely songs have the potential to be a hit. He has also finished working on the music for an educational children's film.

He looks forward to more recording and playing concerts for a long long time. As long as there are songs to sing and people to listen, Mr. Jim Dawson will stay a happy young man. Many people sing for a living, but not this songman. He lives through his music.

KEITH JARRETT

(continued from page 17)

In 1968, the American press began to catch on to Jarrett. "He has more talents than the law should permit," wrote Leonard Feather in the Los Angeles Times. "He will duly succeed no doubt, in everything he undertakes." Gordon Emerson of the New Haven Register, reviewing a concert at Yale University, summed up: "He is a genius. A real, honest-to-goodness genius."

During this phase of his career, Jarrett found time to play occasional concerts and club dates with his own trio (Charlie Haden, bass; and Paul Motian; percussion), with which he also recorded a series of albums ("Life Among the Exit Signs," "Somewhere Before," and "The Mourning of a Star"). In 1969, Jarret established the trio as a more permanent thing, beginning with a long European tour.

In addition to his towering accomplishments as a pianist, Keith Jarrett has earned increasing respect as a composer of great versatility, and as a master of several other instruments. On his album: "Restoration Ruin," Jarrett sang his own songs and accompanied himself on eleven instruments in addition to arranging for the string quartet which is heard on several of the compositions. Just as European critics first discovered Jarrett; pop singers (Georgie Fame of England and Aldo Romano of France) recorded his "Is It Really the Same" and "Times Are Sad, Maybe."

Jarrett hooked up with the newly-resurgent Miles Davis group in 1970. He played continually with this group except for the resumption of occasional concerts with his own trio. In 1972, the Keith Jarrett Trio returned to Europe for its second tour of the continent.

Two significant developments also

Successively, he appeared extensively on tour in the United States as a piano prodigy with Fred Waring's Pennsylvanians, and then moved to Boston where he was a scholarship student at the Berklee School of Music for two years. He then went to New York and toured with Art Blakey's Jazz Messengers and Roland Kirk, among others.

In February, 1966, Keith Jarrett joined the Charles Lloyd Quartet and toured Europe six times with the group, including the historic visit to the Soviet Union, Rumania, Poland and Czechoslovakia. It was Jarrett's composition: "Days and Nights Waiting," which opened the precedent-shattering performance by an American group at the Soviet Jazz Festival in Prague, the Radio-Television Orchestra of Moscow performed George Garanian's big-band arrangement of Jarrett's "Sorcery."

(continued on page 60)

CONSUMER GUIDE

Here Are Six Ways To Spot Pirate Tapes

Washington — Here are six clues consumers can use to help spot pirate tapes, and avoid being stuck with inferior merchandise:

1. *Watch out for a cover with no familiar company name or trademark.* Pirates create their own covers and most of them use no company name or trademark. Usually, there's no address — or just a post office box number. Many tape and record buyers are familiar with the names and trademarks of well-known record companies and their label names. A quick glance at one of the record magazines and their lists of the top selling records and tapes will give you a reference for checking out the lesser known legitimate record companies. Top selling charts displayed at record stores will provide the same reference.

2. *Beware of inferior-looking packaging.* Selling recordings is very competitive, and record companies work hard to make their album and tape covers "arty," distinctive, and attractive. Pirates generally are less concerned with the appearance of their products. Few pirates use multi-color printing and artwork. Photos of performers are virtually never used. Some pirates merely list the names of the songs and the artists with no illustrations at all. Some pirate tape packages will be illustrated with musical symbols or even a pretty atmospheric picture, having no real link to the artist or title.

3. *Watch out for duplicate cover designs.* If you see essentially the same package and label design on two or more albums or tapes, chances are it's pirate merchandise. Pirates often use the same design on various covers; they change only the name of the songs and the artists. Some pirates merely use an attractive illustration on their covers —over and over again. Legitimate record companies seldom use the same cover design for more than one album or tape.

4. *Beware of statements saying "fees and royalties have been paid," or "the law has been complied with."* If the label or package contains such notices, it's a strong sign the product comes from a pirate. Since pirates have no legal rights to use the musical performances in the first place, of course, they pay no fees and royalties. Legitimate companies pay the proper royalties and fees and need not acknowledge this on their packages.

5. *Watch out for more than one top artist or musical group on the same tape.* Most artists and groups perform *exclusively* for one record company. For example, Johnny Cash appears only on Columbia, The Carpenters appear on A & M and Elvis Presley records for RCA. Since record companies do not combine performances by their exclusive artists, a tape featuring two or more of these artists would be an illicit pirate product.

6. *Beware of unusual 'selling approaches.'* Legitimate tapes are almost always sold in conventional ways, in established record stores or other retail music departments, or by mail-order clubs. You'll find pirate tapes sold on a street corner, in a barber shop, gas station, flea market, a swap meet or by someone "who has an inside deal," or by some other unusual method. Be wary of ads in newspapers, radio, or TV featuring today's top hits available in special albums at low prices.

These clues are a useful guide in spotting pirate tapes. If more than one of the clues appear, of course, the chances are even greater that the item is pirated. If you wouldn't buy a stolen watch or "hot" car, why buy a pirate tape?

WE'RE SORRY!! The staff of HIT PARADER offers its apologies to those readers who were looking forward to Part II of Leiber & Stoller Rock History. Part I appeared in our #105 Apr., 1973 issue and due to editorial changes made shortly thereafter we couldn't bring you Part II. Again our sincerest apologies!

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c/w "IF I KNEW YOU DIDN'T KNOW BETTER"

J B RECORD # 1196

SOLID GOLD

WE READ YOUR MAIL

(continued from page 11)

Dear Editor,

I would like to comment on Harold Grier in the November issue. I agree with you 100 percent that groups must and should play accordingly to certain feelings or motivations by which they are inspired to play and write. They cannot and shouldn't play accordingly to a tag that society has put on them because of their race or ethnic background. If they did they would be feeling the audience and would not be getting the personal satisfaction out of playing.

Also Sharen was right to a degree that there are a lot of black groups who are not getting the proper media, but there are also a lot of white groups who also fit into this category. I would have never heard of groups such as Jethro Tull, Humble Pie, Alice Cooper, etc., if it weren't for magazines such as Hit Parader, but there are also groups like Mandrill, Jamesgang, and Kool and the Gang who aren't getting their fair share of the print from these books.

ERNEST WHITE
No. Bayshore, N.Y.

Dear Editor,

In reference to the letter from Chuck Riliney, I think anyone who would make the unequivocal statement that he would rate **any** hard rock group above any two soft rock groups is missing out on the most important music around. You should have at least a cursory knowledge of the works of such classical and soft rock groups as King Crimson (the most important group since the Beatles), Emerson, Lake, and Palmer, Yes, Rare Bird, The Nice. The Moody Blues, Traffic, and Procol Harum. As far as I am concerned, these are the new groundbreakers in rock today. Groups such as GFR and Black Sabbath are covering some new territory, but their contributions will not be as lasting or as important as that of ELP of Rare Bird. Personally, I feel sorry for anyone who has never gotten into songs like "The Court of the Crimson King." "America," "As Your Mind Flies By," "The Great Gates of Kiev," or even "Nights in White Satin." There's a certain thrill to a classical rock number, whether it be "All Good People" or "I Talk To The Wind. "Beauty such as that cannot be ignored.

RICHARD SARVAY,
Richmond, Va.

YES

Dear Editor,

This is in reply to Vernon Mahabal.

Judging from your choice of drummers, you've either just discovered Rock or you're into AM heavy. I'm not saying the drummers you mentioned are not great but knocking Keith Moon is taking things quite far.

Keith Moon can play as slow and steady as he wishes now because he no longer has need to prove himself. You've obviously never heard his older stuff - the "Happy Jack" LP for example - where Moon and his 16-piece drum set proved to the world who the greatest Rock drummer is.

You probably have never seen the Who in concert either or you'd eat your words. I saw Moon with Sha-Na-Na at Carnegie Hall in December, and even the short solo he did there would have knocked Brewer on his fanny.

Open your ears, babe. You picked your drummers because they had one attribute each - either power, speed, or control. I suggest you go out and buy more than one Who album - it might surprise you when you discover the Man has all three.

MS L. RENNY,
New York

"OSMONDMANIA"

BY IDA ZASLOW

2,000 FANS AT INTERNATIONAL AIRPORT FOR OSMOND'S RETURN HOME FROM LONDON

Los Angeles—Armies of young people overran a terminal at International Airport, determined to catch sight of the OSMONDS rock group, returning home from a concert tour of Europe and apparently bringing "OSMOND-MANIA" back with them.

The crowd at its peak was estimated at more than 2,000.

Young fans clustered throughout the Pan Am terminal lounge areas. They ran up and down walkways, massed at the luggage zones and patrolled the streets outside, desperate to see the group.

Special police were on hand to supplement an already multiplied airport guard force.

Safety precautions developed days earlier included an escape route for the five Osmonds.

They were taken directly from the customs area to waiting limousines on the landing field, while fans on the other side of a glass partition chanted, "We want the Osmonds."

The group made an effort to approach the youngsters and acknowledge their reception, but were stopped from getting too close by security officers.

Officials conjectured how large the crowd might have been if the plane arrived on time instead of more than five hours late, at 9:30 p.m.

A safe guess put the probability at 8,000, the same number that greeted the Osmonds three weeks before when they arrived at London's Heathrow Airport for a series of concert and television appearances.

That was the instant when their popularity in America took on massive international overtones. The national press there termed it "Osmondmania," the largest display of hero worship since the Beatles 10 years earlier.

"You're not gonna take them out through here, are you?" one security guard inquired, observing the swell of bodies completely choking the customs exit area and extending up the stairways and onto the rotunda overhead.

He breathed deeply to a negative reply, "Thank God. Never seen anything like this before."

Los Angeles area fans had been alerted to the arrival time by radio stations. One station (KEZY) issued regular bulletins throughout the day advising of flight arrival time changes as they occurred.

Some present when the Osmonds did land had been there since 3:30 p.m., but the bulk of the crowd began forming shortly after 6 p.m.

They carried welcome home banners, signs, Osmond posters, photos, autograph books, records, and even cakes, bags of cookies and other gifts for the group.

The Osmonds are Alan, 23; Wayne, 21; Merrill, 19; Jay, 17; and Donny, 14. Traveling with them was Jimmy Osmond, 9, who performs with the group, other family members and business representatives.

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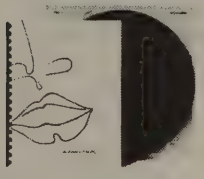

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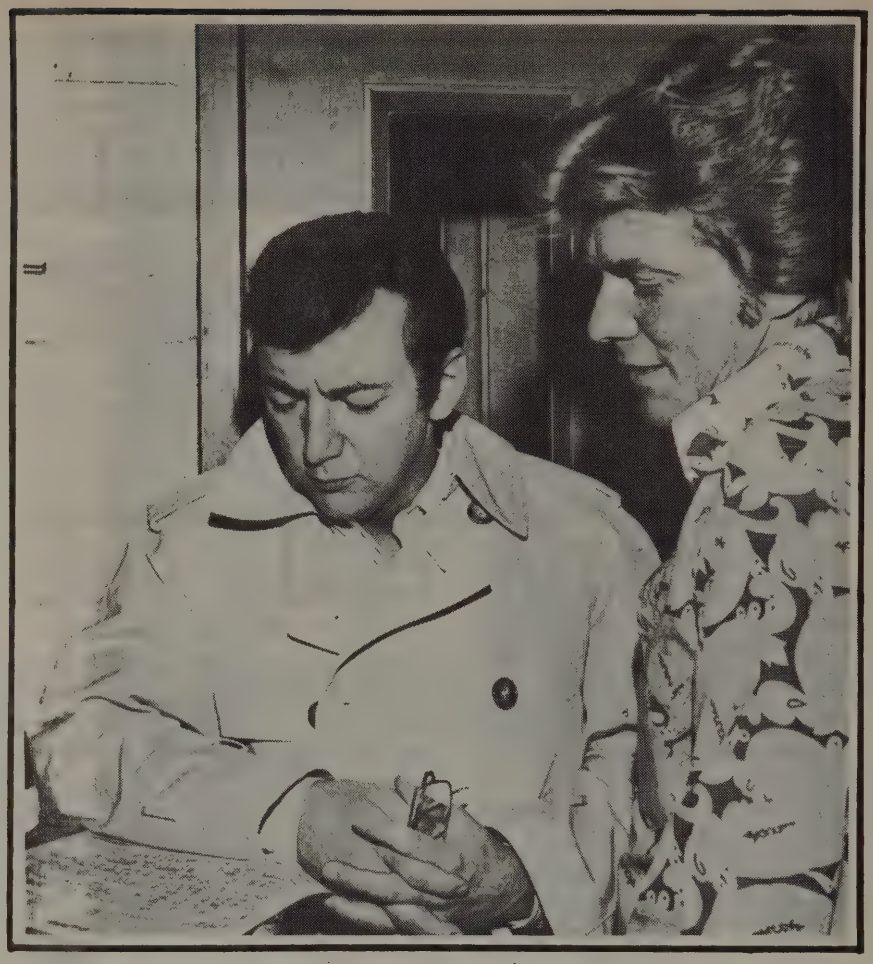
BOBBY DARIN

(continued from page 21)

It is at times like these that a person like myself gets to see how much work must be put into a recording session. The session was booked at Media Sound Studios in New York. The session was to be done with full orchestra meaning that Bhen Lanzaroni, who arranged it, had to hire almost forty musicians. By the time Bobby arrived at the studio, Bhen had run through the arrangement several times. Once he and Bob were satisfied with what they heard in the control room, Bobby was asked to go into the vocal booth and record along with the orchestra. This is not generally done today in that in most cases the singer puts his voice down after the music is recorded. Very few singers today do not track their vocals although Tony Bennett is one who insists on recording at the same time as the orchestra. The situation worked out particularly well for Bobby as he had to leave New York the next day and it meant Bob could have a finished record within a couple of days.



Bobby Darin (left) and Bob Crewe (right) in a Session pow-wow.

Sessions are not always exciting, but they can be most exhilarating when all the components are right. The only thing one can be sure of when they attend a Bobby Darin recording session is that he knows exactly what he wants to get out of a performance. The man is a perfectionist. As for Bob Crewe, no producer can claim that he gets more out of his musicians than he does. No producer enjoys his work more or gives of himself as much as he does when he produces a session.

If this first session was any indication of the compatability between Bobby Darin and Bob Crewe in a recording studio, we can look forward to them working together again in the future.

Bob Crewe (left) is shown with Bobby Darin (center), record producer, Andrew Oldham, (right) and publicity gal, Harriet Wasser (center).

PARADE of SONG HITS

FROM TOYS TO BOYS

(As recorded by the Emotions)

HOMER BANKS
RAYMOND JACKSON
CARL HAMPTON

I tore down my playhouse
I got rid of my jumping rope
I threw away my hula hoop
My doll went out the door
One touch of his hand
Made me a different girl
One kiss from his lips
Put me in another world
You know from toys to boys
I went from toys to boys
From toys to boys
Bom, bom, bom, bom, bom,
Bom, bom, bom, bom, bom,
Bom, bom, bom, bom, bom, bom, bom,
I went from toys to boys
I'm glad about it
Bom, bom, bom, bom, bom, bom, bom, bom
I went from toys to boys
Oh from toys to boys
I went from toys to boys
From toys to boys
I went from toys to boys
Bom, bom, bom, bom, bom, bom, bom, bom
I went from toys to boys
I'm glad about it
All my friends are asking
Why I hung up my roller skates
They just don't understand I got a new game to play
Mama dear wants to know
What's come over me
Since I gave up looking at the cartoons on TV
You know from toys to boys
I went from toys to boys
From toys to boys
I went from toys to boys.

Now he's my popeye
And he's my mickey mouse
He taught me what the birds and the bees were all about
That day I found out what fun little boys can be
I made up in my mind no more toys for me
You know from toys to boys
I went from toys to boys
From toys to boys
I went from toys to boys.

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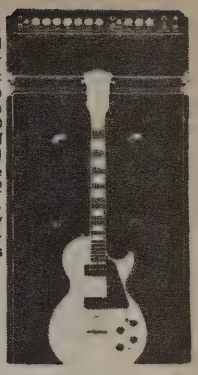

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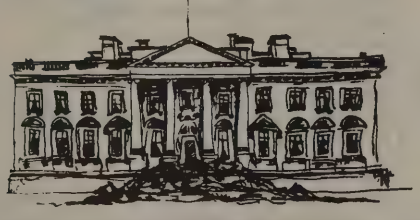

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	F	I	S	H
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OPPOSITE OF DOWN			P		
			A	W	
	T		N	T	

PARADE of SONG HITS

LOVE IS WHAT YOU MAKE IT

(As recorded by the Grass Roots)

HARVEY PRICE
DAN WALSH

Love is, love is what you make it
You can make or break it
So don't you run run and hide
Said, love is, love is what you make it
And if you make it with me
We'll make it all right
Hey hey hey.

You've been told that love grows cold
So you been holdin' back
But every word that you have heard
Paints the picture black
But I remember what my mama told me a long time ago
She said: "Son, you'll reap what you sow."
Hey hey hey.

Lover don't you run for cover
Don't run to your mother
There's no reason to get uptight
Said, love is, love is what you make it
And if you make it with me
We'll make it all right.

We can't meet on a one-way street
And hope to work it out
'Cause it takes two to pull it through
And that's what love's about
And I remember what my mama said to me a long time ago
She said: "Son, you've got to reap just what you sow."
Hey hey hey.

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PIANO PICKER

(As recorded by the Carpenters)

RANDY EDELMAN

Everybody always asks me
How I got to play so fine
And friends I'm gonna tell ya
It really did take some time
Yes after years and years of practice
And a case of real bad knees
While the other guys were out playin' with the football
I was home bangin' on the keys
And it got me.

Right where I am this is me playing the piano
I hope ya like what I do
It's for you
And I'll try to sing right too
Na na na na na na na na na na na na.
I guess I'm really very lucky
That I got this thing to play
Cause it can really make me feel good even when it's cloudy and grey
Yes after years and years of practice
Had awful allergies that made me sneeze
Now the other guys were out playin' with the girls
And I was still home playin' with the keys
And it got me
(Repeat chorus).

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FOLLOW YOUR DAUGHTER HOME

(As recorded by Guess Who)

B. CUMMINGS
D. MCDOUGALL
G. PETERSON
B. WALLACE
K. WINTER

Hey man, follow your daughter home
Hey man, follow your daughter home
Hey man, follow your daughter home
Keep her out of trouble
Follow your daughter home
Staying out late in the bar with the bad men
Follow your daughter home
Keep her out of mischief
Follow your daughter home
What are the boys like she's stayin' and sleepin' with
Follow your daughter home
Watch her
Hey man, follow your daughter home
Hey man, follow your daughter home.

Keep her out of mischief
Follow your daughter home
What are the boys like she's runnin' and dancin' with
Follow your daughter home
Is she still a virgin
Follow your daughter home
Staying out late with the boys past midnight
Follow your daughter home
Tie her up
Hey man, follow your daughter home
Hey man, follow your daughter home.

Keep her out of trouble
Follow your daughter home
Staying out late in the bar with the bad men
Follow your daughter home
Keep her out of mischief
Follow your daughter home
Asking lotsa questions 'bout the boys she's sleepin' with
Follow your daughter home
Watch her, watch her
Hey man, follow your daughter home
Hey man, follow your daughter home
Lovely young woman now
Hey man, follow your daughter home
Hey man, follow your daughter home
Watch her
Hey, follow your daughter home.

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DANIEL

(As recorded by Elton John)

ELTON JOHN & BERNIE TAUPIN

Daniel is traveling tonight on a plane
I can see the red tail lights heading for Spain
Oh and I can see Daniel waving goodbye

God it looks like Daniel must be the clouds in my eyes.

They say Spain is pretty 'though I've never been
Well Daniel says it's the best place he's ever seen
Oh and he sould know he's been there enough
Lord I miss Daniel
Oh I miss him so much.

Oh Daniel my brother you are older than me
Do you still feel the pain of the scars
That won't heal your eyes have died
But you see more than I
Daniel you're a star
In the face of the sky.

Daniel is traveling tonight on a plane
I can see the red tail lights heading for Spain
Oh and I can see Daniel waving goodbye
God it looks like Daniel must be the clouds in my eyes
Oh God it looks like Daniel must be the clouds in my eyes.

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SAM WAYMON

(continued from page 32)

temporary music is just another phase I have to go through."

At an early age, he began playing religious music in the local churches. Unknown to his family, he also formed a rock group called "Waymon and the Five Girls," which played the local spots. After leaving Lane College, where he majored in music, he returned to Philadelphia, where his family had since moved. Doing the musical rounds, he soon became disheartened and decided to go "straight."

He entered another school. This time majoring in business administration. But he continued to play the local "church circuit."

His musical disillusionment came to a halt, when he received an invitation from his by-now-famous sister, Nina, to join her group. His famous relative had already established herself as "The High Priestess of Soul." And her skill and musicianship were to play a significant part in Sam's "individualization," both positively and negatively. On the one hand, there were qualms about not wanting to cash in on his sister's ticket. . .and doing it on his own. But he also realized that working with Nina and her group would be a valuable experience for him in the future. He made his first appearance with Nina at the Village Gate in New York in 1966. They played to standing ovations for a month.

But a lot of people were beginning to notice that the young man who accompanied Miss Simone on the organ, and also on vocals, wasn't bad himself. That's when he decided that he was not going to be known as "Nina's little brother." He was still developing his own individual thing, and it was this creative independence which prevailed.

Sam continued to compose his own music while working with the Simone group. One of them, "It Be That Way Sometime," was recorded by Miss Simone and received a lot of attention on the charts. Other artists became eager to do some of his music. Sonny Till scored very well with the Waymon single, "You're All I Need." It was followed up with "Tears and Misery." The Swordsmen took advantage of his talents when they recorded "Here I Am."

(continued on page 60)

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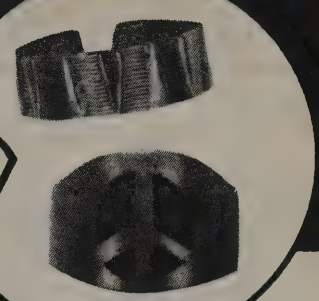

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PARADE of SONG HITS

DO ME

(As recorded by Jean Knight)

WARDELL QUEZESQUE
ALBERT SAVOY

Do me baby like you wanna
Do me baby if you're gonna
Love me boy any way you can
Do me like a natural man.
Now this ain't nothin' but another thing
Oh, what you've got boy
Let me show you what it's gonna bring
Do me do me do me like you wanna
Do me do me do me like you're gonna
pop that thing
Don't turn me loose don't stop me now
Cause it ain't no use
The job you're doing is from nine to five
Ain't got no time to shuck and jive.
All is well baby ain't nothing lost
And if you like what you're doing
Boy you've got to pay the cost
Do me do me do me like you wanna
Do me do me do me like you're gonna
Every man sho' ought to be like you
What you've got now is hard to find
And I'm so glad I can say you're mine.

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GOOD MORNING, HEARTACHE

(As recorded by Diana Ross)

IRENE HIGGINBOTHAM
DAN FISHER
ERVIN DRAKE

Good morning, heartache
You old gloomy sight
Good morning, heartache
Thought we said goodbye last night
I turned and tossed until it seemed you had gone
But here you are with the dawn
Wish I'd forget you but you're here to stay
It seems I met you when my love went away
Now ev'ry day I start by saying to you
Good morning, heartache what's new?
Stop haunting me now
Can't shake you no how
Just leave me alone
I've got those Monday blues straight through Sunday blues
Good morning, heartache here we go again
Good morning, heartache
You're the one who knew me when
Might as well get used to you hanging around
Good morning, heartache sit down.

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DON'T LEAVE ME STARVING FOR YOUR LOVE

(As recorded by Holland, Dozier)

HOLLAND
DOZIER
HOLLAND

Take me back, baby
Let me feel your arms around me
Let me hold you close and make you mine again
You know that I still love you
Got to have you baby
You know that I still need you
I need you baby
Oh don't leave me starvin' for your love, baby
Don't let me feel the pain
Don't leave me starvin' for your love, baby
Don't let daddy feel the pain.
You know I care
Gave you love everytime you wanted me there
Sweet baby let me back in your arms again
You know that I still love you, love you baby
You know that I still need you
I need you baby
Oh don't leave me starvin' for your love, baby
Don't let me feel the pain
Don't leave me starvin' for your love, baby
Don't let daddy feel the pain
Because I'm afraid, I'm afraid baby
Can't face another day without you
I'm afraid baby got to have you by my side
I'm afraid don't leave me starvin' for your love, baby
Don't let daddy feel the pain.

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ONE LESS SET OF FOOTSTEPS

(As recorded by Jim Croce)

JIM CROCE

We've been runnin' away from somethin' we both know
We've long run out of things to say
And I think I better go
So don't be gettin' excited
When you hear that slammin' door
Cause there'll be one less set of footsteps
On the floor (in the morning.)
And we've been hidin' from somethin'
That should have never gone this far
But after all it's what we've done
That makes us what we are
And you been talkin' in silence
But if it's silence you adore
There'll be one less set of footsteps
On the floor (in the morning).
Well there'll be one less set of footsteps
On the floor
One less man to walk in
One less pair of jeans on your door
One less voice a-talkin'
But tomorrow's a dream away
Today has turned to dust
Your silver tongue has turned to clay
And your golden rule to rust.
Well if that's the way that you want it
That's the way I want it more
Well there'll be one less set of footsteps
On your floor (in the morning).
Well there'll be one less set of footsteps
on your floor
One less man to walk in
One less pair of jeans upon your door
One less voice a-talkin'.

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KNOCK, KNOCK WHO'S THERE?

(As recorded by Mary Hopkin)

GEOFF STEPHENS
JOHN CARTER

Tears of rain run down my window pane
I'm on my own again good evening sorrow
Sit and dream of how things might have been
And as I close my eyes I get the strangest feeling.
Knock, knock who's there?
Could this be love that's calling
The door is always open wide
Knock, knock who's there?
Now as the night is falling, take off your coat and come inside
La la la la la la la la la la la la la la la la la la la la la.
Climb the stair and then I say a prayer
For someone who could share my situation
But instead as I lay down my head
I have to leave it all to my imagination.
Knock, knock who's there?
Could this be love that's calling
The door is always open wide
Knock, knock who's there?
Now as the night is falling, take off your coat and come inside
Oh wo take off your coat and come inside.

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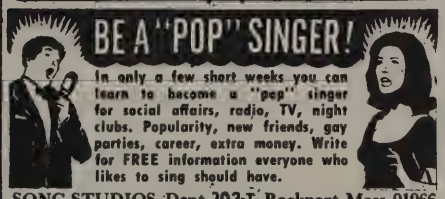

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SOUL SONG

(As recorded by Joe Stampley/Dot)

GEORGE RICHEY
BILLY SHERRILL
NORRIS WILSON

You're my soul song
My everything that I do song
My pick-me-up-when-I'm-blue song
That's why I sing all the time
You're my soul song.
And that's why I call you my solid gold song
Nothin' in this world could ever go wrong
As long as you are mine
Never in the world have I seen anybody like you in all my time
You give me a feel good feelin' through and through
And it's so fine
I'm up with the sun 'cause I don't wanna waste it
I love you so much I can almost taste it
I can't sit still when I look up and see you comin'
I start hummin' (mm).

You're my soul song
My keep me safe from all harm song
My shelter from the storm song
That's why I sing all the time
You're my soul song
My keep me warm when I'm cold song
Nothin' in this world could ever go wrong
As long, as you are mine.

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LOVING YOU IS JUST AN OLD HABIT

(As recorded by Jim Weatherly)

JIM WEATHERLY

Though it's long been over between us
Not a day goes by that you don't cross my mind
Someone's always askin' me about you
And I almost slip and say that you're just fine
Can't get used to not seein' you beside me
Every morning when I awake
Lovin' you is just an old habit and old habit's are sometimes hard to break.

I often go to a movie that I've seen
Just because I saw it with you
When the ticket lady asks me how many
Without thinking I almost say two
I guess that might seem kind of silly
After all it's such a silly mistake
And lovin' you is just an old habit
And old habits are sometimes hard to break.

I recall when it was all beginning
How we'd sneak in the drive-in
With a six pack on the floor
Thinkin' we were gettin' by with something
It's sad to think that we don't laugh like that anymore
Stilll I'd like to hold you once again
Just for old times' sake
Cause loving you is just an old habit
And old habits are sometimes hard to break.

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YOU'VE CHANGED

BILL CAREY
CARL FISCHER

I've an awf'lly funny feelin' that this thought that's been a stealin' thru by brain is not to be ignored
But to really tell the truth
Though I'm not a well known sleuth
I honestly believe that you are bored.
You've changed that sparkle in your eyes is gone
Your smile is just a careless yawn
You're breaking my heart you've changed
You've changed your kisses now are so blasè
You're bored with me in every way
I can't understand you've changed
You've forgotten the words "I love you" each memory that we've shared
You ignore every star above you
I can't realize you ever cared.
You've changed you're not the angel I once knew
No need to tell me that we're through
It's all over now you've changed.

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WHO GETS YOUR LOVE

(As recorded by Dusty Springfield)

DENNIS LAMBERT
BRIAN POTTER

In your sleep you've been talkin'
Callin' every other name but mine
And that's not a very encouraging sign
In my arms, you've been restless
Thinkin' 'bout somebody else while holdin' me
Well, if you want me to set you free
You don't have to ask for my permission
What was once a house is a broken home
I can do without an explanation
You don't have to spend tonight alone
Who gets your love when I'm gone
Will she kiss you with her eyes
Choose your ties, keep your pillow warm
Oh, tell me, who gets your love when I'm gone
When I move into the house,
Down the street where I started from
Oh, who gets your love.

People talk I hear rumors
My imagination runs away with me
Gonna lose you eventually so I'll go
Make it easy, give you back the need that I don't satisfy
Maybe she will better than I
Who gets your love when I'm gone
Will she let you stay in bed rub your head
Take the pain away
Oh, tell me, who gets your love when I leave
When I've said my last goodbye
You'll know why I just couldn't stay
Oh, I just couldn't stay tell me
Who gets your love when I'm gone
Will she kiss you with her eyes
Choose your ties, keep your pillow warm
Oh, baby, who gets your love when I'm gone
When I move into the house down the street

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BOO, BOO, DON'T CHA BE BLUE

(As recorded by Tommy James)

TOMMY JAMES
BOB KING

Boo, boo don't 'cha be blue
I'm comin' back to you
Boo, boo, don't 'cha be blue
There's sometin' I gotta do
Boo, boo don't 'cha be blue
I hate to leave this way
But if I heard your voice I just might stay.

I'll leave my love behind me in the corner by the door
With the funny cards you bought me at the five and ten cent store
When the sunshines on your pillow
And you turn and I'm not there
Don't you think that I don't love you
Don't you think that I don't care oh.

Oh, I was headin' for the highway
Till your love got in my way
Just thought I'd love and leave it but you made me want to stay
Sometimes chasin' rainbows is the hardest thing to do
But whatever's at the end my love
I'll bring it back to you.

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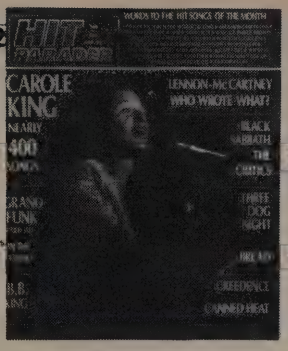
MARCH, 1972

Beach Boys
Led Zeppelin
Jethro Tull
Cat Stevens
Rod Stewart
The Drifters

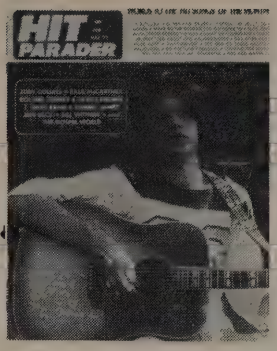
"Maggie May"
"Gypsys, Tramps & Thieves"
"Superstar"
"Baby I'm-A Want You"
"Two Divided By Love"
"Have You Seen Her"
"Got To Be There"



APRIL, 1972

Carole King
Lennon-McCartney
Grand Funk Railroad
Three Dog Night
Bread
Creedence

"I'd Like To Teach The World To Sing"
"Sour Suite"
"White Lies, Blue Eyes"
"Anticipation"
"Day After Day"
"Let It Be"



MAY, 1972

Mick Jagger
Judy Collins
Paul McCartney
Jeff Beck
Bill Withers
J. Geils Band

"Without You"
"Never Been To Spain"
"Hurting Each Other"
"Levon"
"It's One Of Those Nights"
"Fire & Water"
"Play Joy"

JUNE, 1972

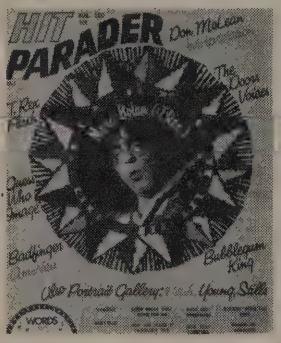
Melanie
Paul Simon
Procol Harum
Paul Anka
Marc Bolan
Albert Collins

"Rock And Roll Lullaby"
"Ring The Living Bell"
"American Pie"
"Everything I Own"
"Sweet Seasons"
"The Way Of Love"
"Son Of Shaft"

JULY, 1972

Anne Murray
Cat Stevens
Blood Sweat and Tears
Muddy Waters
Faces
Rick Grech

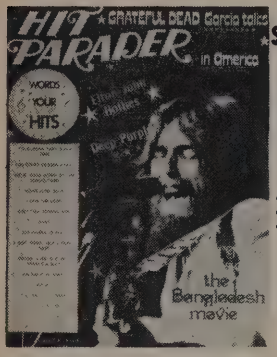
"Mother And Child Reunion"
"Tiny Dancer"
"King Heroin"
"The Day I Found Myself"
"Glory Bound"
"We Got To Have Peace"
"Rock And Roll"



AUGUST, 1972

Doors
America
Guess Who
Badfinger
Flash
Don McLean

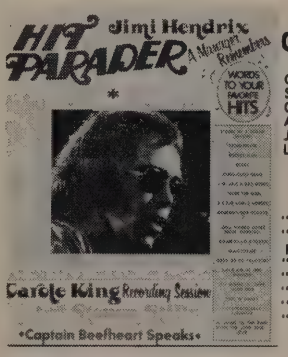
"Vincent"
"Am I Losing You"
"Oh Girl"
"Baby Blue"
"Day Dreamin'
"Big Man"
"Run Run Run"



SEPT, 1972

Elton John
Grateful Dead
Hollies
George Harrison
Don McLean
America

"Diary"
"Song Sung Blue"
"I Saw The Light"
"The Family Of Man"
"It's Gonna Take Some Time"
"I'll Take You There"
"Brother Brother"



OCTOBER, 1972

Carole King
Steven Stills
Chuck Berry
Alice Cooper
Jimi Hendrix
Laura Nyro

"Rocket Man"
"Long Haired Lover From Liverpool"
"Lean On Me"
"All The Kings Horses"
"Living In A House Divided"
"Tell Me This Is A Dream"
"You're The Man"

NOV, 1972

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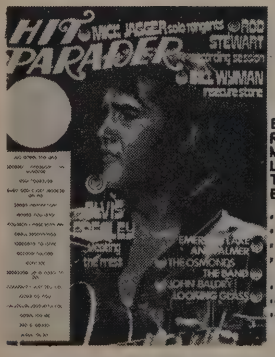
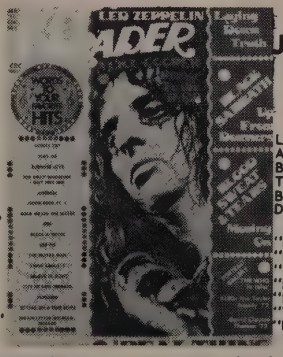
"Sealed With A Kiss"
"Is It You Girl"
"Coldest Days Of My Life"
"Anytime Your Cheatin' Heart"
"That Lucky Old Sun"



DEC, 1972

Elvis Presley
Rod Stewart
Mick Jagger
Looking Glass
The Osmonds
Bill Wyman

"Lookin' Thru The Window"
"Join Together"
"You Don't Mess With Jim"
"Baby Don't Get Hooked on me"
"Close To You"
"Goodbye To Love"
"I'm Still In Love With You"



JAN, 1973

Led Zeppelin
Alice Cooper
Black Sabbath
The Who
Blood, Sweat & Tears
David Clayton Thomas

"Honky Cat"
"Burning Love"
"Play Me"
"Ben"
"Black & White"
"The Guitar Man"
"Use Me"

FEB, 1973

David Bowie
Gilbert O'Sullivan
Jeff Beck
Sly Stone
Marc Bolan
Alice Cooper

"I'll Be Around"
"Good Time Charlie's Got The Blues"
"Operator"
"Freddie's Dead"
"Garden Party"
"You Wear It Well"
"Don't Ever Be Lonely"

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KEITH JARRETT

(continued from page 48)

highlighted 1972 for Jarrett: he became one of the youngest composers ever to receive a Guggenheim Fellowship in composition, and he signed a new recording contract with Columbia Records. The Jarrett "noise" was beginning to be heard.

The first album recorded under the contract with Columbia is entitled: "Expectations." It is by far the most important work as yet issued by Jarrett. In addition to composing and arranging all of the pieces, Jarrett is heard on the piano and soprano saxophone. Jarret's heavy jazz flavor is prevalent, however in spots there is an interesting injection of rock.

Jarrett apparently, is too good a musician to get stuck in one musical bag. His seasoning musically, is so extensive that he can easily use the best elements of all forms of music and filter it into his own trip. Successfully. It is exactly this musical flexibility which is essential in the growth of any musician.

Currently, Jarrett is working on a new album which is to be recorded by various chamber groups. The American Brass Quartet is among them. He will be composing and arranging each piece. This album should prove to be another welcome illustration of the man's creative diversity.

Jarrett has been lucky as a result of the revival of mass interest in progressive music. It has helped him to reach twice as many listeners, as would have been possible ten years ago. He is fortunate too, in that he is still quite young. Progressive jazz has always been a rather exclusive club to new-comers.

The elder-statesmen of jazz are still very much alive and holding their ground with the public. It is somewhat of a feat for a young musician to achieve prominence. But obviously, Jarrett can hold his own, very well among his seniors.

The most refreshing aspect of a listener's interest in a musician is the element of surprise. Sometimes pleasantly. . .other times unpleasantly. Jarrett's versatility and inventiveness will insure his followers of a very exciting experience in music. One can be sure that the man will definitely be making a lot more noise. And very welcome noise.

SAM WAYMON

(continued from page 55)

His abilities as a singer and performer were beginning to be exhibited on a national basis. He was contracted by RCA, for whom he recorded "Hey, Love." It was his own composition and proved to be only a mild success. However, it scored well enough for offers of appearances, film scores and record contracts to start flowing his way.

In the works at present, in addition to "Bessie," is the prospect of doing some music for "Sesame Street" and "Children's Workshop" on educational television. Terms are now being discussed for the LP of the "Blood" Score. At present, the label has not been determined. It will probably be either MGM or Paramount. He is also preparing a selection of his own works, to be performed by himself, as an LP release.

And if that isn't enough—once "Blood" is released the public will see Sam in a whole new role. In addition to composing the score, Sam acted the part of a minister of a Gospel church. Everyone who attended a recent screening of the film practically freaked when Sam made his entrance. Totally natural and uninhibited, it was difficult to believe that this was his first acting experience. He wants to continue to act, and having done so well on his first film, he will also have an important part in "Bessie."

His musical frame of reference will soon undergo another change. A trip is planned for mid '73, to Morocco, where he will study Mid-eastern music. Although schooled in bible music, rock and jazz,—he leaves himself open to all forms of music. Among the classics, he prefers Bach and Beethoven. Among his contemporaries, he presently digs Al Green, Roberta Flack and the Beatles. And oh yes, Nina Simone.

Sam Waymon has found his own voice and is intent on having a hearing for it. He puts it this way, "I think I've finally learned to differentiate the roles within myself. Now, the trip is to 'get down' to music. In any form. Recording. . . film. . .whatever. Just get down to music. I know who Sam Waymon is now. . .and I want other people to know him, as well." If they don't already—they will, and very soon!

DAVID BOWIE

(continued from page 6)

In this era of the "super-freak" we are continually besieged by scores of eager entertainers. . .one more outrageous than the next. One could almost hope for a revival of interest in Patti Page or Eddie Fisher. They were corny, but who would ever doubt their sincerity?

The most touted musical Quasimodo to enter the arena is a young Englishman, David Bowie. To say that Bowie makes Alice Cooper look like the Lennon Sisters, would be minimizing Bowie's effect. He assaults the senses from every angle. The sound, the visual, the sexual, the absurd, the angry, the ridiculous. . .It is so bizarre—so strange—you're left with the impression that this has got to be the beginning of something new in music—or the end of everything in the rock world.

His following and his record sales have become too significant to merely chalk off another freak. Something very definite is happening within the musical world, and whether it's a new movement or utter destruction is a legitimate question. The emergence of a performer like Bowie is telling us something. And even if we don't dig it. . .we had better listen to it. At least check it out.

Born David Jones in the London suburbs, his upbringing could be viewed as standard non-poor in the non-affluent London milieu. He dropped out of high school to study the sax and Tibetan Buddhism. There was some brief work as a commercial artist. This soon proved to be a hassle. It was after this that he formed David Jones and the Lower Third. But he soon changed his name to David Bowie, due to the Monkee of the same name. The group became David Bowie and the Buzz. Their thing developed into progressive blues and maximum amplification.

Not receiving too much notice, Bowie decided to go out on his own. With his 12-string guitar and cabaret-style songs, he accepted gigs in and around London as a solo artist. Shortly afterwards, he made his LP debut, "Love You Till Tuesday" on the Deram label. Four albums later, we find that David Bowie has come to the forefront of the new music of the 70s.

His move to RCA resulted in the highly acclaimed "Hunky Dory" album. It received unanimous huzzas. He followed it with the equally well received "The Rise and Fall of Ziggy Stardust and the Spiders From Mars." The Los Angeles Times raved,

"A strong, moving, powerful piece of rock and roll."

The most interesting of comments was made by Nancy Erlich in the New York Times: "The day will come when David Bowie is a star and the crushed remains of his melodies are broadcast from Muzak boxes in every elevator and hotel lobby in town."

Speaking of his personal concept of music, Bowie said, "What the music says may be serious, but as a medium it should not be questioned, analyzed or taken so seriously. I think it should be tarted up, made into a prostitute, a parody of itself. It should be the clown, the Pierrot medium. The music is the mask the message wears. . .music is the Pierrot, and I, the performer, am the message."

This year has been the biggest in Bowie's career. It's obvious that his star is rising. Starting a series of gigs in the United Kingdom, and eventually the United States, he has received an incredible amount of attention. A UK writer described the Bowie effect, "Bowie. . .dressed first as Harlequin meets Startrek, and then in Garboesque white satin. He has a painted white face, a haircut from Clockwork Orange and moves like a marionette. For the next few months his picture will be in every magazine. And yet, amazingly enough, he is a remarkable performer!" Disc, a music publication, reviewed "Ziggy Stardust": "The music stands up on its own as some of the best rock to arrive on our minds for years."

The music is being as well received as the entertainer. From a pure rock point of view, it is old-school in style. Unsophisticated, almost primitive at times, it is a distinctly harsh sound. And yet, combined with the Bowie lyrics, which attest to a rather cosmic cynicism, it works.

The real question is, for how long? Bowie has hit on an incredible musical gimmick. But it is a gimmick despite the fact that underneath all of it, there are traces of a competent musician. His big number now, it would seem, is to come up with something new. . .and fast! Absurd novelty in any art form is a precarious thing. It can either lead into marvelous experimentation (as with the Beatles) or it can burn itself out. Musically, those that stay in the same bag in which they started. . . wind up with an empty bag. Bowie's flexibility remains to be seen.

Presently, he has good reason to be secure. His timing is sharp. His attitude that the performer rather than the music he makes is more

(continued on next page)

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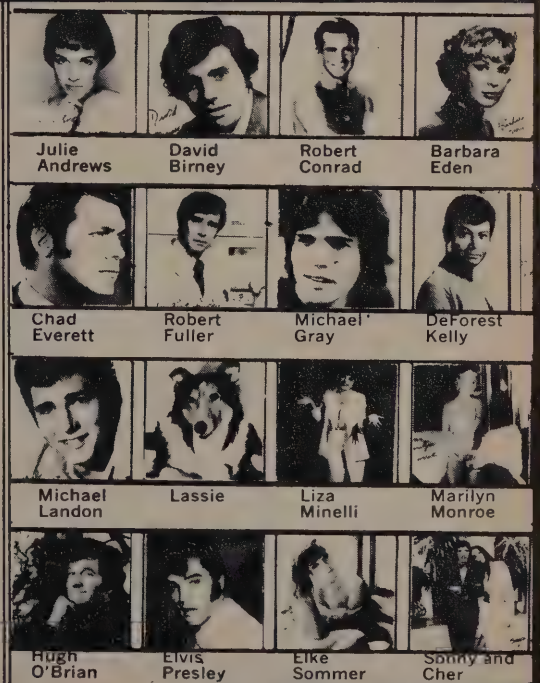

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pertinent. . .is correct. At least for now. We have experienced a long list of super-charged musical personalities in recent times: Joplin, Hendrix, Dylan, Mick Jagger, Sly Stone. With all of them, ultimately the music became secondary to the personality itself. Janis Joplin would have emerged, if she had never sung a note in her life. It so happened that the expression was musical. Bowie, not yet in that league, is approaching the same kind of status.

The difference, though, is that today's aura is much changed. The sixties are over. The war is second-page news. There hasn't been a race-demonstration of any significance in a few years. Richard Nixon is still President. And the "drugged generation" has dried itself out to a large degree. The frenzy is still there, but the mood is definitely subtler. This mood must affect popular music. As cinema has become practically a "starless" medium, it wouldn't be too surprising if the music industry followed suit. It could be that Bowie is the hangman—the end of a musical era.

If it is a reasonable supposition that the era of the musical super-freak is over. . .then David Bowie had better throw out his false eye-lashes, sit down. . .and start writing some serious music. The potential, as mentioned before, is there. However if the public continues to pay homage to 'super-freaks,' Bowie hasn't a problem in the world. That being so, we should prepare ourselves for legions of Bowie imitators to hit the scene very shortly. The sale of sequins will skyrocket!

There you have it—David Bowie—prophet or hangman? Either way, it would be a fair assumption that somewhere, David Bowie will be sitting in a corner all by himself. . . laughing!

CARLY SIMON

(continued from page 14)

The result was not only a lot of good music in general, but proved a very deep and lasting influence on music itself. And not the least of those influences is Carly, herself. She isn't exactly in the front rows of Women's Lib when it comes to demonstrations, and she doesn't think so much about "finding" herself as "being" herself, especially when it comes to her music. She doesn't mind bending to one's influence if it will make her a better musician, and she will bow to no one's influence if it hurts her music. Besides, says Carly, the influences on her musical style have been so varied—part of what makes her music so universal—and so ingrained from earliest childhood, it would be hard to change the woman and musician Carly Simon is today.

Carly's life has been decidedly musical right from the beginning. "I was born into a family that already had a way with tunes," she says. "My mother sang 'Lullaby and Goodnight' until dawn, while my father played Chopin and Beethoven on the piano. Mom gave up the Lullaby Syndrome just in time to get us all (3 girls and a boy) into Gershwin, while my father, still bent on classical infiltration, started us on Wagner. Definitely a conflict of interest."

But there was to be still more of a conflict of musical interests when Carly began to attend school. "Pete Seeger was our first music teacher at a little school in Greenwich Village," she remembers. "Radical folk songs about roosters singing 'cock-a'doodle-doo' are what we brought home to parents, then deeply into Cole Porter and Stravinsky."

She deeply believes that the diversity of musical styles that she experienced as a child helped shape her future career. "With a little education and a lot of fooling around, my oldest sister and I became folk singers and put out a couple of albums while we were still in college."

But fate stood in the way. "Our career faintly flourished," she says, "until a psychiatrist married my sister and left me alone with my songs and a basic desire to record for Elektra. There were other things that happened between then and now, music-wise, but they didn't make me at all happy."

Carly's first album for Elektra, a long-time dream fulfilled, was titled simply "Carly Simon," and its sounds and styles are as diversified as Carly's background—folk, jazz, pop, classical and rock.

Her reception by music critics all over the country has been unanimous in its enthusiasm. In her review of an appearance which Carly made at the Bitter End in New York, Ann Tan of the Village Voice wrote, "She has a voice that ranges from the mellow lower register to pure and true soaring soprano, a voice that has body and a husky kick with a slight nasal overtone, when it handles a country song with the authority of a Linda Ronstadt. A voice that takes on the purity of a boy soprano for a quasi-classical lyric and becomes down-home and funky for good old rocking and rolling. Add to this voice the taste and musicianship that instinctively knows what the sound should be and how to get it, and mix in the kind of poise seldom seen even on seasoned veterans."

Following her first album for Elektra, Carly released her second entitled: "Anticipation." It quickly rose to the top of all musical charts. A single of the title song put her in the top ten.

The latest Elektra LP is titled "No Secrets." Although, just released, it is already quickly climbing the charts.

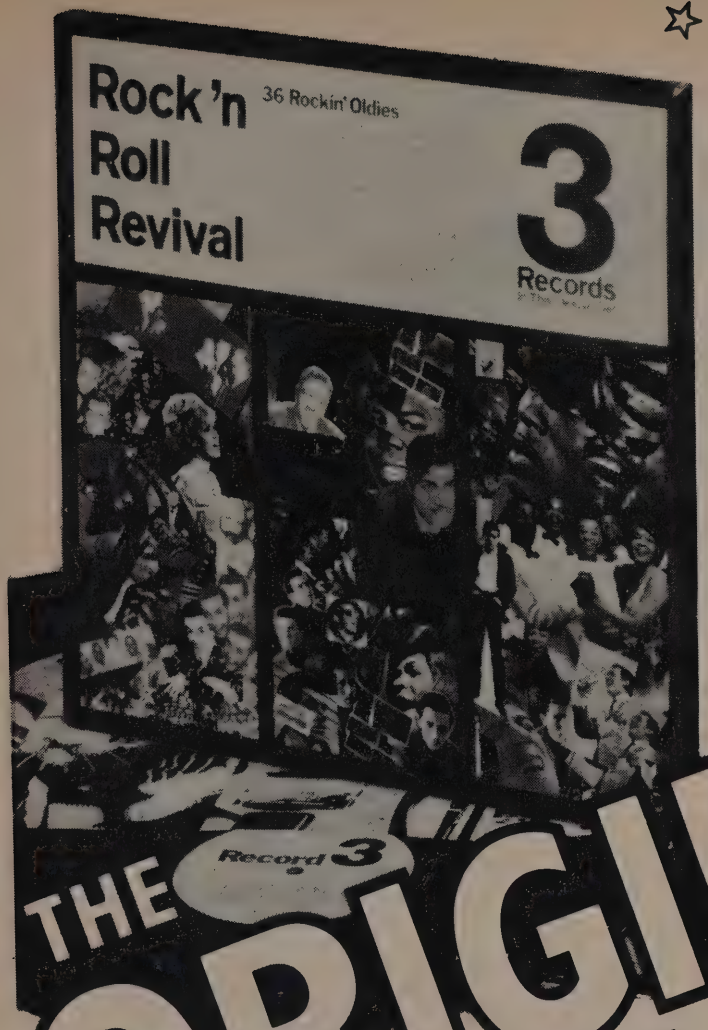
The voice, the professionalism, and the musicianship have all contributed to the total appeal. Probably the most important factor is her discrimination in selecting material which is perfectly suited to her abilities. The bulk of it is her own. The lyrics are personal, yet they never seem to get sticky. They are all reflective of the universal woman. In her own song, "Reunions" she sings: "But no one even comments/ except to say/ Goodbye?/ And I don't know if I'll see you again."

The impact of the woman's individuality is obvious, even at this stage of her career. Her own comments on the 'identity' of Carly Simon reveal an amazingly intelligent and complex personality: "If I start thinking about who is the real me, then that's all of a sudden trying to minimize who I am. I think that the really healthy people don't worry about who they are. They just exist. As long as the question comes to my mind, 'Am I that?'. . .then I am. But if I try to put labels on it. . ."

"Also, I'm different with different people. Different people bring out different things in me. One of the things I'm more sure of lately about myself is that I'm strong. . .a strong personality. But I have gone through periods in my life when I've been very indecisive. I think being able to make decisions is one of the things that makes a person mature. I think being able to make decisions is extremely important. . .rather than to just let life flow at you.

Carly's recent marriage to singer James Taylor will undoubtedly introduce new dimensions into her work. Taylor, a strong personality himself, and certainly an important musical force, has been an influential presence in her life, even prior to their marriage. It would be reasonable to assume that the union will in no way threaten either's uniqueness. The chemistry of one strong personality reacting to another has produced some of the best works of creativity we know of.

It will be very interesting to observe how this mutual creative stimulation will show itself in their music. Whatever, it is a fair guess that Carly is her own woman. The added influence of Taylor should only enhance what is hers already. The lady was; is, and will always be, distinctly Miss Carly Simon.



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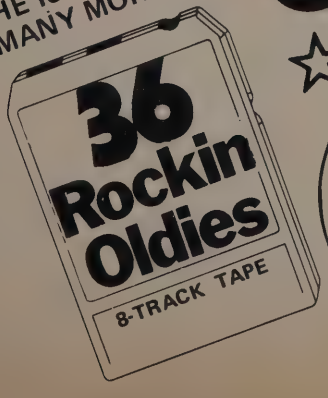

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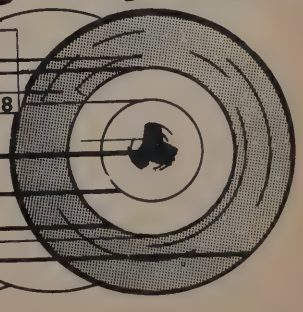

THE SHOPPING BAG

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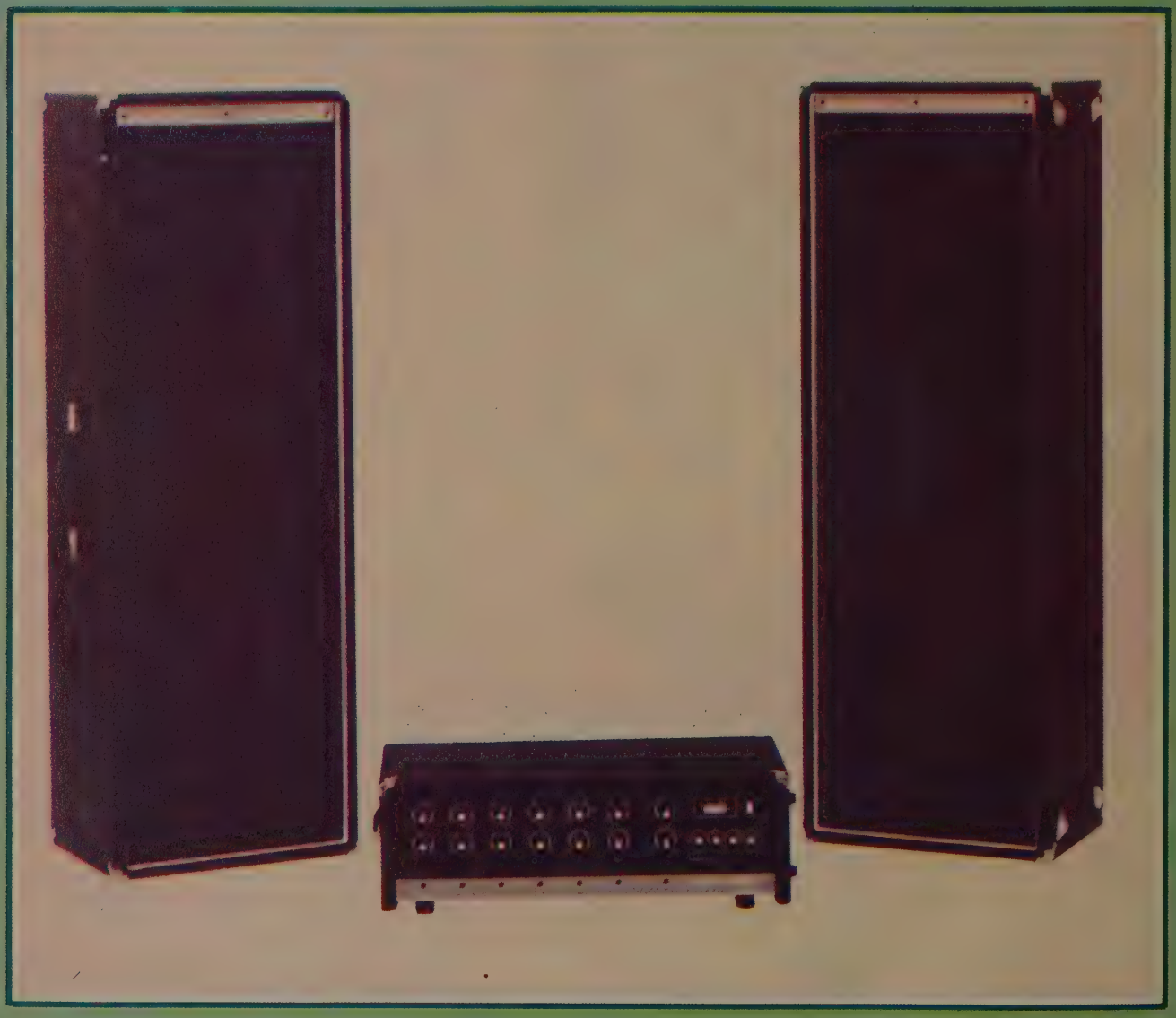

Acoustic's new Model 845 is a three piece p.a. system which features the all new 840 control unit and two Model 805 speaker systems.

The Acoustic Model 840 mixer has 6 channels with each channel having individual Omnijac input which will accept any impedance, channel mute switch, volume control, cut and boost treble control and cut and boost bass control. Master controls include a master mute switch, master volume, master reverb, master treble, master bass, VU meter and a footswitch for reverb.

The 840 top features a four section continually variable equalizer which can be used for both compensating room acoustics and eliminating feedback.

Four rotary pots provide cut and boost over the critical frequency bands for complete control over the total sound. Output is rated at 100 watts RMS at 1% distortion into 2 Model 805 speaker systems.

The 805 speaker system uses a new lower profile construction with six 6"x9" drivers in each cabinet. The Acoustic 845 p.a. system utilizes new wiring techniques to reduce servicing problems and insure continuous reliability.

KUSTOM'S KASINO "FOUR"

FEVER — Kasino's top - of - the - line guitar amp: 400 watts, four 12-inch speakers and high frequency horn.

LITTLE JOE — New Kasino guitar amp with four 12-inch speakers and 250 watts of power.

NATURAL — New Kasino 150-watt bass amp with one 15-inch speaker.

SNAKE EYES — a 250-watt bass amp with two 15-inch heavy duty speakers.

Among four new Kasino amplifiers announced today by Kustom Electronics, Inc., is "Fever," a 400-watt system that is bound to catch the attention of lead guitarists everywhere.

In addition to its power and controls, Fever is unique in that it has a bi-amp feature—actually two amps in one. Chuck McKinney, vice president of sales, explains that one amp captures the high frequencies and pushes them through a special 150-watt high frequency horn. The lower signals are captured by the second amp and powered through the four 250-watt 12-inch speaker system.

This is the professional way to control the mix between speakers and horn. This, plus Kasino's new "drive" control, puts the Fever ahead of anything in its class.

The other three new Kasino amplifiers also have "drive" control.

This gives the artist the full range of true, clean sounds, mild distortion or full overdrive of the pre-amp.

In addition to a master volume control which simultaneously raises or lowers the output of the entire system, the added horn volume control may give even more power to the higher registers.

Fever also has fuzz effect, fuzz level, bass, mid-range, treble, speed and depth for tremolo, reverb intensity and reverb tone, and boost effect.

This is one amp that goes all the way across the sound spectrum, whether it's whispering or pushing out all 400 watts. We are certain it beats anything in its class.

Other new Kasinos in the lineup are another lead amp and two bass amps. The guitar amplifier is Little Joe, a 250-watt system with four 12-inch speakers. Except for the bi-amp and high frequency horn, it features the same controls as Fever.

The new bass amps are: Natural, a 150-watt system with one 15-inch speaker; and Snake Eyes, a 250-watt system with two 15-inch speakers.

Both bass amps have drive and volume controls and three bass controls to provide more variety to the low bass, mid-range and higher registers. Bass No. 3 may be pulled for an even brighter sound.

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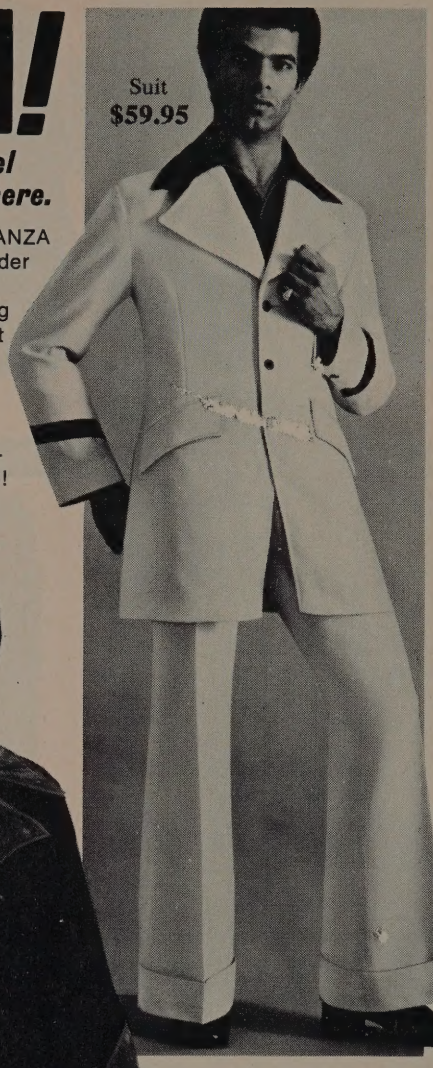

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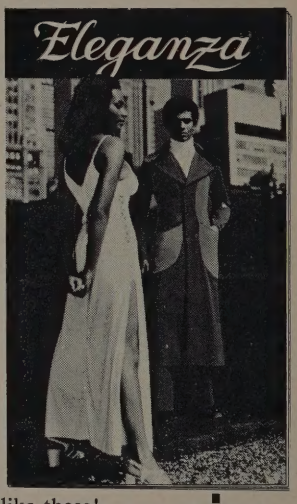

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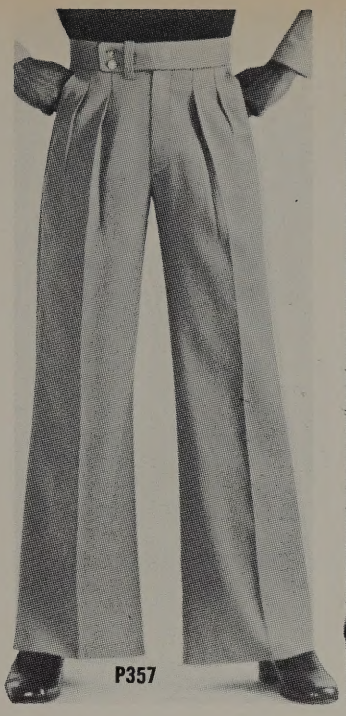
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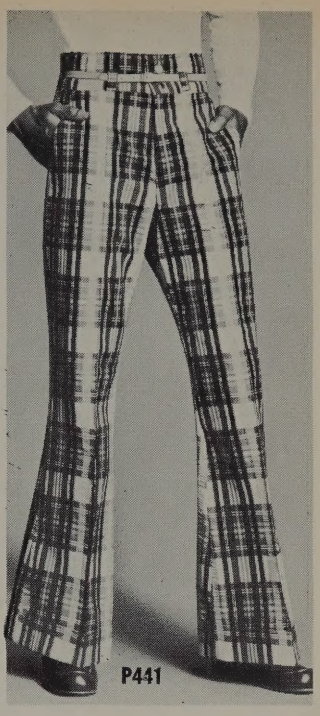
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